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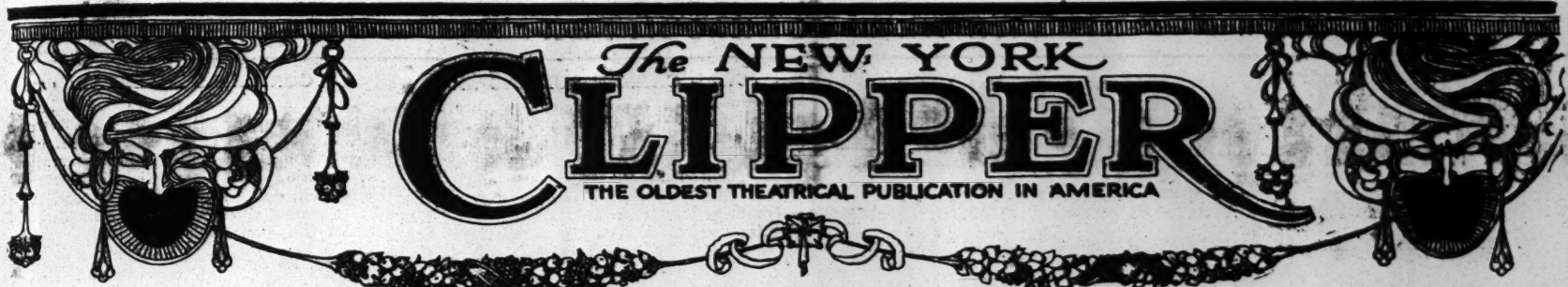
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# CHICAGO





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## BURLESQUE MGRS. RAISE \$500,000 TO ENFORCE POLICY OF "OPEN SHOP"

**Two New Organizations Formed, Committees Appointed and Plans for Immediate Action in What Promises to Be Biggest Fight in Theatre's History, Formulated**

At a meeting held last week in the Columbia Theatre Building two new organizations, the Theatre Managers' Association, and the Burlesque Producers' Association, were formed to fight the closed shop policies of the Musicians' and Stage Hands' unions throughout the country. Five hundred thousand dollars was pledged by those present at the meeting to aid in enforcing the "open shop" policy adopted by the burlesque men.

The Columbia Amusement Company put up \$250,000, and each theatre manager put up \$1,000, and \$1,000 was put up by the producers for every show on the Columbia wheel.

Each new organization appointed a committee to handle the situation. H. Clay Miner was appointed chairman of the Theatre Managers' committee, the others to serve being Sam A. Scribner, Max Spiegel and L. M. Crawford. The Burlesque Producers' committee is made up of James E. Cooper, chairman; John G. Jermon, Barney Gerard, Arthur Pearson and Harry Hastings.

Both of these committees met on Tuesday to decide on a plan of action to be immediately put into operation.

In their fight for the open shop the two organizations have not set any maximum scale of wages to be paid to either musicians or stage hands, but the matter is left up to each individual show producer and theatre manager.

Each theatre will have its own orchestra, and not as first reported, have an orchestra with each show. Each show, however, will carry its own musical di-

rector, who will play the piano instead of violin. Each house will have its own stage crew, they to be recruited, according to report, from the American Legion headquarters in the various cities.

A representative of an outlaw musical union, located in Brooklyn, said to have over one thousand members, has been in touch with many of the theatre managers with the intention of furnishing orchestras. Another point decided upon by the Producing Managers' Association was that the maximum salary paid to chorus girls next season will be \$25.

The forming of these two organizations is the first decided action yet taken by any branch of the theatrical business in opposition to the unions. This action of the burlesque men augurs that next season the business will be in an exceedingly chaotic condition.

The other branches of the business, touring managers and producing managers, will watch the outcome of the burlesque men's fight with much interest.

The men who produce and own all manner of shows, and the theatre managers, are seemingly uniform in their antagonism toward the "closed shop" policies of the various unions in the trade. With business throughout the country in its present unsettled condition, the advantage is apparently with the "open shop" men.

The national convention of the stage hands' unions, which will be held in Denver the first part of June, will undoubtedly consider this action of the burlesque men and decide what their policy with regard to it will be.

### SUICIDE IN PICTURE THEATRE

NEWARK, N. J., May 23.—The Paramount Theatre, a motion picture house, was the scene of the suicide of a young woman. Mrs. Mabel Connelly, of 211 Fairmount Avenue, on Friday night. The young woman was preparing to start a suit for divorce, alleging bigamy on the part of her husband, a railroad man twenty-two years old.

Elmer L. Broadwell, who was waiting outside the washroom where Mrs. Connelly killed herself, said that he had just told her he would not marry her. He said that they had planned to go to the Sells-Floto circus that night, but went to the movies instead when they found that the circus would not be allowed to show.

### STOCK AT 20 CENTS

OSWEGO, N. Y., May 23.—The Ella Kramer Stock Company opened a summer engagement here at Richardson Theatre, with the innovation prices of 10 and 20 cents prevailing. They are giving matinee and evening performances, business being unusually good.

### "JUNE LOVE" CAST ACCEPTS CUT

The cast and chorus of "June Love" at the Knickerbocker Theatre took a graduated cut in salaries last week. The cut was in most instances small, averaging about 10 per cent. This was accepted by the performers so that the show would be enabled to continue.

### BOOKING AGENT FINED

John J. Livingston, the booking agent with offices at 1440 Broadway, was tried in the Special Sessions Court in the Criminal Courts Building on Monday and adjudged guilty of conducting a theatrical employment agency without a license and fined \$25.

Livingston, who was represented by F. E. Goldsmith, was held for Special Sessions by Magistrate McQuade in the Jefferson Market Court previously, on the complaint of Harry McRae Webster a motion picture director and License Officer William J. Gill.

The evidence introduced at the trial showed that Livingston had received commissions over the maximum of 5 per cent allowed by law for procuring engagements for actors and actresses.

Livingston's work is chiefly with picture artists.

### CHAIN CO. GETS NEW HOUSE

The two story Madison Theatre at the northwest corner of Madison Avenue and 102nd Street, N. Y., has been transferred to Chain Amusement Co., by J. and C. Fisher. It is subject to a mortgage of \$77,500.

### "BOUQUET" SUIT SETTLED

SAN FRANCISCO, May 23.—Lillian Foster, the actress who sued George Ebey, manager of the Fulton Theatre in Oakland for \$2,000 which she alleges was due her by the contract she had with him at \$250 per week, and also threatened to start a \$50,000 libel suit, has settled her claims with Ebey.

The suit grew out of an incident which occurred last October when Miss Ebey was the leading woman at Ebey's theatre. A bunch of yellow chrysanthemums were presented to Miss Foster by a Mrs. E. N. Tapscott, but as the former stepped forward to receive the flowers another actress, Alice Van Buren, got in ahead of her and secured the bouquet, and Miss Foster was forced to await the coming of a second bunch.

Following this incident, Miss Foster alleges, Ebey discharged her, although under contract to pay her \$250 per week for several weeks longer. Also, she claims, Ebey wrote a number of letters and made public statements which humiliated her.

Miss Foster is said to have received \$1,250 in full settlement for all her claims.

### 10 CENT TOP FOR PICTURES

SYRACUSE, May 23.—The new System Theatre, which opened two weeks ago, has made a bold drop in admission prices—10 cents being the price for all seats.

The System Theatre, which is the rebuilt Palace Theatre, is the first of a chain of motion picture houses that is to be opened throughout the State. C. A. Taylor, formerly district manager of the Metro Pictures and Pathe Film exchanges, and Earl L. Crabb, former manager of the Buffalo Strand Theatre, are the guiding spirits of the new venture.

This low price of admission is the first real break in the motion picture field, which has enjoyed unprecedented prosperity during the last few years. Theatres in some towns and cities have been getting as high as 50 cents top for ordinary program pictures. This 10 cent admission inaugurated by the System Theatre, however, is believed to be a convincing sign of the trend of things for all entertainment ventures.

The one cent war tax added to the ten cent admission price makes all seats sell at eleven cents.

### CIRCUS CANCELLED IN ALBANY

ALBANY, May 23.—The Sells-Floto circus was not allowed to show here today, owing to the present situation caused by the strike of the street car employees. Mayor James R. Watt notified the advance agents for the circus on Saturday that their permit to show would be rescinded.

The circus representatives went to Schenectady to make arrangements to show there today in place of the Albany engagement.

### ACTRESS' HUSBAND A SUICIDE

MEMPHIS, Tenn., May 20.—J. M. Morris, planter, and husband of May Morris of the Marcus Musical Comedy show, committed suicide last Sunday by slashing his throat with a pocket knife after he had shot and killed Miss Billie Moore. Mrs. Morris, who was summoned by telegram from Fort Wayne, Ind., arrived here last night but too late to see her husband alive.

### "NOBODY'S MONEY" SCORES

ATLANTIC CITY, May 23.—A novel idea, cleverly, sometimes almost brilliantly written, evolved itself on the stage of the Globe Theatre last night in a comedy called "Nobody's Money." In both the writing and the actual scope he has given his actors, Mr. LaBaron has created true farce for most of his situations, so that the piece becomes a hybrid so far as the more or less important sphere of classification goes.

As it was cast last evening, the play is chiefly noticeable for the opportunity afforded the versatile, sincere, remarkably assuring Otto Kruger. Coming so considerably in contrast to his unforgettable performance "Sonya" on the same stage last Winter, Mr. Kruger was the more delightful enriching personage of this play.

In Mr. LaBaron's sometimes very slim tale, Mr. Kruger becomes an apparent burglar, accepting the position of "Famous Author" when two writers find it necessary to create an actual person for their "Pen name." The events read like an old time "Dime novel" in which occasionally there slips forth the hero, in Vagabond turnstile, to speak his comment upon the episodes that are passing.

The action is continuous and though the play so frequently slips from its pedestal of interest as to seem impossible of success, it rises like the ever present buoy to emerge on some succeeding wave of well written and laughable situation.

The plausibility of the plot has so much foundation, that its complications and manoeuvres with two real burglars, two real authors, a sister, a housekeeper, the governor of the state and his daughter, and with sidelights on a certain "Lumber Trust" with pre-election activities are more incidentals in aiding a quite possible tale. Frederick Raymond and John C. King are interesting players in the roles of the authors, but Will Deming is responsible for maintaining a great deal of the height of good fortune which Mr. Kruger bestows upon a play, which at its best, is rather frail in its present frame.

Mr. Deming is the real crook with ability to play any part and a memory from stock company days of old, so good that he can speak in quotations.

Shirley De Me, as a child, gave an Irish touch in her very best way. Howard Gould, Florence Earle and Ethel Remy play other important parts.

### FILMS FOR SCHOOLS

WASHINGTON, May 21.—The conference of the Motion Picture Theatre Owners of America, and various government officials of the Bureau of Economics and the Board of Interior, ended yesterday, after a session which started on Tuesday, May 17. It has been decided, as an outcome of the conference, that motion pictures, starting with next September, will be included in the curriculum of public grammar schools, as an educational feature.

A program will be arranged for the pupils of these schools throughout the country, whereby a certain number of mornings each week, will be devoted to the viewing of a vocational motion picture in the theatre nearest to the public school of the neighborhood. A series of films will be shown, taking up in detail, every vocation from that of agriculture, to that of all forms of engineering. There are 5,000,000 feet of such films now ready for distribution.

The vocational motion pictures will be considered a subject of study by the different Boards of Education throughout the entire country.

### HOLIDAY WILL DELAY CLIPPER

Decoration Day falls on Monday. This will cause the CLIPPER to be one day late in reaching newsstands next week.



## TOURING MGRS. DECLARE WAR ON STAGE HANDS AND MUSICIANS

**Following Refusal of Musical Union to Reduce Salaries, Managers Declare Intention of Giving Battle—Say Concessions Must Be Made**

The Touring Managers' Association, which recently adopted the "open shop" policy as opposed to the "Equity Shop" of the Actors' Equity Association, has extended its policy to include musicians and stage hands. A determined attempt will be made to nullify the closed shop of the musicians' and stage hands' unions.

The T. M. A. has requested both the American Federation of Musicians and the International Alliance of Stage Hands to agree to a cut in wages of 25 per cent. The Musicians, at their national convention held recently in St. Paul, denied this request. The stage hands will take up the matter at their convention to be held in Denver in the early part of June but it is believed they will refuse to make any cut in salaries.

All the members of the T. M. A. have gone on record as being willing to subordinate all their next season's business activities to this newly formulated policy.

A letter is being sent out from the offices of the T. M. A. to every theatre manager and owner in the United States and Canada encouraging them to join in the fight against the unions. This letter, which is signed by Gus Hill, president of the T. M. A. is as follows:

Mr. Theatre Manager: Greetings: Why don't you make drastic efforts to force those who would interfere, to keep hands off, and let you run your theatre as you want to run it? Why be dictated to? Why should you have to hire more help than actually necessary to run your shows, and why should you (as is the case in many towns) be forced to pay them two days' wages for one day's work—or in other words, guarantee them a certain number of days each week when the number of attractions you book cannot be governed by you?

The Touring Managers' Association is determined to give battle to both the Musicians' Union and the Stage Hands' Union, and they are backed up by the Producing Managers and the United Managers' Associations.

Incidentally the concessions we are demanding will be of material benefit to the theatre managers as well as to ourselves.

Don't sit tight and "let George do it"—go after them. The Chamber of Commerce in your town will help you, they are doing it in many towns around the country and what they are doing is not harmful to the labor unions, but a benefit—it will open their eyes to right and wrong—something they are blind to today. They have only ears for the roaring agitator who is too lazy to work himself, but content to sit back and let Mr. Working Union Man pay for getting himself into trouble, instead of letting him live in peace and harmony with his fellow man.

Organized labor is all right, but when it assumes a dictatorial attitude, which it has done, it is time to call a halt.

This Federation of Labor propaganda about an organized body of employers aiming to disrupt labor unions, is all BUNK—they have no such desire, they only want to bring organized labor to its senses and cause them to act with common sense and not with bandit methods.

And while you are after the stage hands and musicians, don't overlook the piratical baggage transfer men, for the high handed methods they have practiced. You complain that it is impossible to run your theatre profitably with traveling attractions, due principally to the demands of the stage hands—well—think how burdensome is the position of the traveling manager, who gets it on all sides—actors, chorus, printers, musicians, stage hands, railroads, baggage hauling, hotels, restaurants.

It has reached a point where concessions MUST be made or there will be few if any companies on tour next season. United action will win—so get after them in earnest and do not dilly-dally, hoping and trusting that the other fellow will do the work.

TOURING MANAGERS' ASSOCIATION,  
GUS HILL, President.

### UNION DISPUTE HOLDS UP SHOW

CHICAGO, Ill., May 23.—Jurisdictional dispute within the union of stage electricians has held up the al fresco revue, "Smiles of 1921," at Riverview, since the opening of the outdoor season last week. Two hours before the scheduled premiere the park electricians, who have lighted the show in other seasons, refused to allow the theatrical stage electricians to turn on the juice. They promised to adjust their differences and let the show get underway next Sunday night.

Hitherto the Woodland Theatre at Riverview has had but one background, an immovable set requiring no change of lighting. This year a show of a different type was devised, requiring eleven sets of scenery, and a crew of theatrical electricians was organized to handle the show. The park electricians are said to have maintained that the job belongs to them.

No show has been given out at Riverview, but Mr. de Recat, the producer, states that he thinks the matter will be arranged satisfactorily within the next week or ten days.

### AL WEEKS SUES NORA BAYES

Nora Bayes was made defendant in a suit for \$5,000 brought by Al. Weeks, who was co-author of the book of "Her Family Tree." At the offices of Henry Herbrun, Weeks' attorney, it was stated that the action was for an accounting of the royalties alleged to be due by Weeks for his part of the book.

### McGHIE'S WILL FILED

The will of John McGhie, the light opera conductor and composer, filed for probate in the Surrogate's court gives his entire estate, valued at between \$5,000 and \$10,000 in personalty, after all debts are paid, to his widow, Maude Josephine Knapp McGhie, former prima donna of the McCall Opera Company, who retired from the stage in 1895, which was shortly after her marriage.

Mr. McGhie died on April 29, last, in his fifty-second year, a victim of pneumonia, at his home. He was engaged in writing light opera at the time he became ill, which he expected to produce next year.

Mr. McGhie conducted more than 500 light operas and musical comedies, and had been associated in his work with the Shuberts, Henry W. Savage, Arthur Hammerstein and others. Most recently he was conductor for "Irene." He was born in Glasgow, Scotland, and came to this country in 1894.

### FLAGG SKETCH IN REVUE

James Montgomery Flagg has written a travesty sketch entitled "The Eternal Triangle," which will be one of the features in "Snapshots of 1921," the revue being produced by the Selwyns and Lew Fields, which opens at the Selwyn, May 30. The sketch is divided into two parts, the first showing the American conception of the English triangle and the second the English conception of the American triangle.

### JEWEL CARMEN SUES AGAIN

Jewel Carmen, the motion picture star, who was the plaintiff in a lawsuit against the Fox Film Corporation that was in the courts for over two years and reached the United States Supreme Court, and was finally defeated in the action, has commenced a new suit against the Fox Film Corporation on the same claim but by a different legal procedure. Both the Fox Film Corporation and the Wm. Fox Vaudeville Company are made defendants in this action, which asks for damages of \$45,000. The suit was brought through Nathan Burkan.

Miss Carmen, according to the papers in the action, signed a contract with Fox when she was under age to appear in pictures under the Fox banner. When she reached twenty-one, however, she cancelled her contract and made arrangements with Frank A. Keeney to star in pictures for him. She alleges that the Fox people approached Keeney and got him to abrogate his contract with her, guaranteeing that they would stand good for any damages if there was any judgment rendered against him.

Miss Carmen sued for an injunction against Fox and for \$45,000 damages, as that is the amount she would have received according to the terms of her arrangement with Keeney.

### "FROLIC" GIRL SETTLES SUIT

Gladys Loftus, the Ziegfeld "Frolics" girl, who brought an action for damages against the Greenwich Lithograph Company and the Pioneer Film Company on account of her picture having been used on posters without her permission, received about \$4,500 in settlement of her claim last week, through her attorney Nathan Burkan.

Miss Loftus charges that her photograph was used on posters advertising the motion picture called "Shame," in which Zena Keefe was starred. The poster showed pointing his finger at her and saying: "You have no place in this world!"

The suit was originally dismissed by Supreme Court Justice Greenbaum, but was appealed. The Appellate Division reversed the decision, and directed that a jury assess the damages in the case.

### BRADY ANXIOUS TO DEBATE

William A. Brady wrote to the Rev. John Roach Straton in answer to the clergyman's letter of acceptance to debate the "Evils of the Stage" question. Mr. Brady wrote Dr. Straton that he was "perfectly willing to withdraw any stipulation that I might have made as to the written ballot vote, and I am willing to abide upon the decision of your suggested committee, as to judges who shall decide upon the facts as presented." Mr. Brady wrote that he had no particular choice as to the place where the debate should be held, but that he thought that the church would be the proper place for it as that was the place where Dr. Straton had made the objectionable statements regarding the stage.

### J. P. JONES SUES FOR DIVORCE

John Paul Jones, who appeared as the spy in "Abraham Lincoln," filed suit in the Supreme Court of Kings County last week, against Martha Coon Jones, asking for absolute divorce, on statutory grounds. According to Jones, the defendant was living with Edward Weaver, at a certain period of time between March 1, 1921, and April 13, as man and wife.

Jones and Martha Coon were married on November 11, 1911, at Troy, N. Y.

### CHANGES IN "BREVITIES"

CHICAGO, Ill., May 23.—Important changes in the cast of "Broadway Brevities" impends. W. C. Fields, now of "The Follies," is tentatively engaged to join the show here next week, replacing George McKay, who goes east to take up his rehearsals with Lew Fields, De Wolf Hopper and Nora Bayes' revue. Following Fields into "Broadway Brevities" there probably will come another player from "The Follies."

### CONJURERS ENTERTAIN

The National Conjurors Association gave their annual entertainment last week at the 54th St. Y. M. C. A. theatre at which time Happy Hayden entertained with banjo, playing a published "mammy" song well, doing a monologue and singing in pleasant voice "Some Little Bug Is Gonna Get You Someday."

A juggler, Charles Ferrer, did a routine of feats that found approbation, Ferrer saying "That's Nice!"

Mrs. Applegate sang some classical selections and preceded Frank Harrison, the "Poetical Prestidigitator" of Newark. Harrison had some good moves with billiard balls and kept up a running "patter" in rhyme; he made a hit.

George Lipman played a banjo and did an impression of George Beban reciting "The Rosary" and then the big punch and surprise of the evening was furnished.

The Great Blackstone, who was present, was called upon to perform, did the front and back hand card palm and then asked for a number from the audience to help him. Blackstone was "framed" before he started, but he didn't know it and when Horace Goldin, Joe Dunninger, Mystic Clayton, Frank Juhaz and Joe Fuigle, all magicians, went upon the stage, Blackstone was flabbergasted. Goldin wore a fireman's cap and carried a fire-axe, Juhaz carried a fire-hook, Dunninger must have thought he was going to "clean up" for he carried a carpet sweeper.

Blackstone started "dealing seconds" but didn't get very far when Joe Dunninger pulled from Blackstone's vest, a collection of greenbacks that would have done credit to the Hippodrome treasurer and would not give them back.

Juhaz started to congratulate Dunninger, extending his hand to do so when there was a "flash" of their old time friendship, for just as they were about to shake, a stream of fire emanated from Juhaz's finger tips.

Humorous cries of "Fake, fake" from the assembled magicians did not disturb Juhaz who drew laughs with the noisy nose-blowing handkerchief, nor the imperturbable Blackstone who did a number of inexplicable feats not only to those in the audience but to some of the magicians on the stage as well; Goldin getting laughs at this point.

Louis Water, another trickster, was invited on the stage to witness and assist in the next feat and started to clown. Blackstone presented a new version on the famous "Kellar Rope Tie" and although his hands were very securely fastened behind his back, Water was amazed by being hit on the head by a hand from the rear, an immediate investigation proving that Blackstone's hands were still secured. A number of other similar feats were performed and Blackstone showed his hands tied one moment and the next, he was free from the ropes. A big hit was made by this part of the program both in laughter as well as applause.

Johnny Murray told a number of stories which gained laughs and sang a published nut song, after which Albert Guissard, a French conjurer, gave an impression of a Chinese magician.

Guissard allowed a small box with glass sides to be thoroughly examined after which he produced a big "Load" of articles therefrom.

The affair was voted a success by Frank Ducrot, the genial wizard, as well as Daisy White, the Great Shubert, Mrs. Shubert, Clinton Burgess and a number of other magicians who were present.

### NAT BURNS SUED FOR DIVORCE

Hermosa Jose, recently in the chorus at the Winter Garden and now with "The Belle of New York" company, commenced an action for divorce last week against Nathan Burnbaum, known on the vaudeville stage as Nat Burns, of the team of Burns & Lorraine. The complaint in the action, which was commenced through attorney Harry S. Hechheimer, alleges that Burns was guilty of adultery at divers times and places since the couple were married.



## SELLS-FLOTO CIRCUS BARRED FROM SHOWING IN NEWARK

Canvas All Up and Parade Ready to Start, City Authorities  
Refuse to Grant License—First Battle in Big Circus  
War Now On in East

NEWARK, N. J., May 23.—The Sells-Floto Circus, booked for this city on last Friday, and with canvas all up and parade ready to start, was not allowed to show by the city authorities. This marks the first battle in the circus war now raging in the East between the largest circus organizations in the country.

The Ringling Brothers & Barnum and Bailey Circus is playing in Newark this Monday and Tuesday, profiting by the misfortune of the Sells-Floto management.

When the Sells-Floto advance man, Curley Stewart, appeared at the City Hall on Thursday to take out a permit to show the next day he was turned down by City Commissioner Brennan, the director of public safety. Mr. Stewart said that Commissioner Brennan told him that he "wouldn't let you show here, even if you paid a license fee of \$1,500 instead of \$350."

Then Stewart immediately got in communication with the Sells-Floto management who were then in Easton, Penn., and in the meantime Commissioner Brennan, who had just been re-elected to office the week previous, left the city for a trip up in the North Jersey country, leaving orders in his office to the effect that the show should not be allowed to show or even to parade.

The Sells-Floto attorney, James Brown, immediately got busy and, in conjunction with several local law firms, looked up the law to see if they could not get an injunction restraining the city authorities, but they found that it would be impossible to do this as there was no vice-chancellor sitting in Newark that day.

Then, on Thursday night, Curley Stewart and Ed. Hurley, the Sells-Floto publicity man, hired an automobile and drove out fifty miles in the country trying to find Commissioner Brennan to see if he would not reverse his ruling. They were unsuccessful in their search, however, not being able to locate him.

On Friday morning, the manager of the circus, Zach Terrell, and his assistant H. D. Connors, succeeded in locating Brennan in a place way out in the Pequannock watersheds. Terrell asked him, he said, to allow the show to give a free performance. "We told him," he said, "that we would rather show for nothing than disappoint the public. But Commissioner Brennan said 'I never reverse a decision.'"

"There was nothing else to do," said Terrell, "We were up against a Czar. He's given his imperial decision, and there was nothing else for us to do but pull up stakes and get out of town."

The streets along the advertised line of march of the parade were black with eager

people, anxious to see the parade. Mounted and motorcycle policemen rode up and down shouting that there would be no parade, but the people refused to believe them and waited for hours. Then at the circus grounds, where all tents were up, 10,000 people crowded around the entrances, anxious to get in to see the show. Squads of police shoved them back by main force, sometimes being swept back against the tents by the rushes of the eager men, women and children. The city and surrounding country had been billed and a large amount of advertising placed.

An explanation of Commissioner Brennan's action was attempted in a statement made by Corporation Counsel Congleton.

"The permit for the Sells-Floto people to show here today," said Congleton, "was not arbitrarily refused by Director Brennan. The simple fact is that they gave him two or three hours in which to rearrange his entire Police Department schedule and arrange for the shunting of traffic incidental to parade."

Mr. Terrell said that the chief reason that Commissioner Brennan refused his show a permit was, in his estimation, that the advance agent for the circus, Arthur Davis, who came to Brennan over six weeks ago for a permit, evidently thought of being re-elected, and did not pay him the proper attention that the Commissioner though he was entitled to.

Terrell said the reason given him that it was not possible to arrange for police was extremely illogical as there were over fifty police at the circus grounds alone keeping the people away from the entrance.

"It seems to me," said Terrell, "that the main reason was pique on the part of Mr. Brennan at the way he said our advance agent, Davis, treated him. It was during the director's political campaign, and I understand he had little time to give anybody for granting licenses. He gave us the impression that he thought Davis hadn't approached him with the proper respect, nor paid him the attention due a City Commissioner."

The circus attendants, workers and performers characterized the action of the license authorities as "the dirtiest deal in thirty years of circus life." The failure to show is estimated to have cost the Sells-Floto people over \$15,000.

This preliminary engagement in Newark will undoubtedly create more bitter feeling and rivalry between the Sells-Floto and Ringling Brothers organizations, and a battle to the finish between them is forecast.

### INSPECTION CHARGE INCREASED

BALTIMORE, Md., May 22.—The charge for inspecting theatres, including movie houses, was greatly increased under an ordinance signed yesterday by Mayor Broening. The new charges are to be fixed according to seating capacities of the respective houses, the fees to range from \$5 to \$15 and to cover two inspections annually. Both are to be under the direction of the Inspector of Buildings, but one is to deal with electrical equipment and the other with the building itself.

Heretofore the fee had been \$1 for each inspection. The new ordinance is intended to make the Building Inspector's Department self-supporting, thus relieving the tax rate of this burden. Inspections of theatres are required under the law before annual licenses may be issued.

The license tax is also to be increased by a circus tax ordinance which is now before the City Council. This, too, is to be fixed according to seating capacities instead of the old \$50 plot rate which disregarded seating capacities.

This will amount to a large figure.

### DEATH RAISES EQUITY QUESTION

The death of Alf Hayman, the general manager and leading genius of the producing firm of Charles Frohman, Inc., has brought to light a very interesting and entirely new angle in regard to the Equity-Producing Managers' Association agreement.

Mr. Hayman was a member of the P. M. A., and as such he, the firm of Charles Frohman, Inc., or any co-partnership in which he was interested, was included in the agreement between the A. E. A. and P. M. A., which still has until 1924 to run. The contract then agreed upon, and which is now known as the "old" Equity contract, applied to Charles Frohman, Inc. Now, however, the new Equity contract, which contains the "Equity shop" clause, has been adopted by the A. E. A. and will apply to all independent managers.

As Mr. Hayman is now dead, the point raised by Frank Gillmore, executive-secretary of the A. E. A., is whether Charles Frohman, Inc., shall be treated as a member of the P. M. A. or as an independent manager.

According to Geo. P. Nioclai, secretary of the P. M. A., this question would undoubtedly be brought up at the meeting of his organization to be held this week.

Charles Frohman, Inc., is owned by the Famous Players-Lasky Corporation, and it has not as yet been announced who will take Mr. Hayman's place as general manager. Adolph Zukor, president of the Famous Players, is expected back from Europe this week, and it is believed that the new manager would be appointed upon his arrival.

Jesse L. Lasky, vice-president of the Famous Players, stated that the appointee would be a "new and important figure in the amusement world."

The Famous Players organization bought control of Charles Frohman, Inc., with the intention of producing plays in conjunction with its motion picture activity, believing that they would be able to build up prestige by the stage presentation of plays which they would later make into motion pictures, and also be able to save money on the screen rights of plays. Thus far this policy has not been successful, and it is reported that Famous Players may altogether abandon this policy.

The firm of Charles Frohman, Inc., was at one time the leading theatrical producing firm in the country, having many world famous stars under its banner. At present, however, the only one of great value is Ethel Barrymore, the others either branching out for themselves or under managements. Among these are Maude Adams, John Barrymore, Otis Skinner and William Gillette.

### CRANE LOSES BIG SUIT

SPRINGFIELD, Mo., May 21.—James L. Crane, New York actor and husband of Alice Brady, lost his suit today in the Circuit Court to recover \$132,000 in rentals from property which he inherited from his former wife, Mrs. Blanche Stittler-Crane. Mrs. Blanche Stittler-Crane was killed by a fall from a window of a New York hotel in December, 1918.

The suit was the outgrowth of a dispute between Crane and the heirs of Mrs. Elizabeth Stittler, mother of his former wife, over the income from a ninety-nine year lease on property which they held here.

### FIRE CLOSES FORD THEATRE

BALTIMORE, Md., May 23.—Ford's Theatre was closed here for one afternoon, following a fire that was discovered in the first balcony. The blaze was quickly distinguished, but not before the playhouse was filled with smoke. "Dream Street" is the film being shown at the theatre.

### BACON WRITES COMIC OPERA

In conjunction with Milt Hagen, James McKiernan and Norman Spencer, Frank Bacon, star of "Lightnin'," has written a new comic opera which is to be produced early next season. The name has not yet been announced.

### "CHERIE" IS PLEASING PLAY

HARRISBURG, Pa., May 19.—"Cherie," a new play written by Louise Carter, was presented by the Orpheum Players at the Orpheum Theatre last week with Isabelle Lowe in the title role. A four-act comedy, it will be used as Miss Lowe's starring vehicle on tour next season.

The play is an interesting, amusing story of the daughter of an English lord, who is brought by her father to an island in the Upper Georgian Bay in Canada, the father's action being caused by an imagined wrong committed by his wife. The child is brought up among the French-Canadians, leading a happy, carefree existence, without the sophistications and customs of her former home. Then "Cherie" is located on the island by a brother of her mother, who convinces the father that he had acted unwisely—that the mother had done no wrong—and takes "Cherie" back to her English home.

There she assumes her title of Lady Cotswald, and an attempt is made to mold her in the manners and culture befitting her position. These efforts, however, while not successful, cause some amusing and exceedingly humorous situations.

"Cherie's" aunt has set her mind on the marriage of the girl to a member of her set, but "Cherie" instead encourages the attention of a wealthy young American. Then suddenly "Cherie" makes up her mind that English society does not agree with her, and leaves to return to the Canadian island.

Here she is traced by her American sweetheart, who convinces her that the only thing for her to do is to marry him—which she admits—and so everything is peaches and cream at the end.

Miss Lowe gave a remarkably sincere picture in the leading part, and was ably supported by the other members of the stock organization, among them Charles A. Bickford, Helen Blair, Louise Carter, Hilda Carstairs, Alma Chesters, J. Irving White and Dan Davis.

### THEATRE FOR AMSTERDAM ROOF

As soon as the "Ziegfeld Midnight Frolic" closes on Saturday night work will be begun on the making over of the New Amsterdam Roof into a regular playhouse. This will be operated by Ziegfeld, Erlanger and Dillingham.

Ziegfeld announced last week that he was forced to close the roof show on account of the effects of prohibition. He stated that the production will leave New York on this account and make its home in London where it would be produced under arrangements made with Gilbert Miller.

"The closing of the Midnight Frolic is symbolic of the fact that the most prized possession of America—liberty—is dead," said the producer. "Patriotism is at a low ebb when Americans returning from abroad look at the Statue of Liberty and laugh out loud. I am quitting for a principle, and that principle is more far-reaching than most people now see."

### MORE TAXES FOR THEATRES

HARTFORD, Conn., May 21.—The Connecticut General Assembly received a bill from its finance committee yesterday afternoon, which will impose, if passed, a State tax of five per cent on all theatre admissions, to be paid in addition to and in practically the same manner as the present Federal tax of 10 per cent. This is one of the tax measures which are being submitted to the legislature which adjourns on June 6th.

Theatre managers admit that they will pass the tax on to the public, and while they feel that it will be held up, are fortunate in having made a deal whereby the bill cut the proposed tax from 10 per cent to 5 per cent.

### MAGIC SHOW BURNED

Maxine Raymond, whose magic show was lost in a fire in Springfield, Mass., last week, left for New Orleans. The show had been stored in a garage since it closed at Elizabeth, N. J., on May 3, and was fully covered by insurance.

Raymond expects to sail for Germany in June, to secure several new illusions.

### AUDREY MUNSON SUES

SYRACUSE, N. Y., May 21.—Audrey Munson, who has been receiving a lot of publicity during the past year in the Hearst newspapers, returned to her home here to fight for \$15,000 damages, for which she is suing Allan Rock and the Perry Plays Film Company. Miss Munson claims that the money is due her as salary for appearing in a motion picture called "The Queen of the Studios." According to her complaint, she signed a contract to star in this film, but alleges she was relegated to a minor role, and an actress who faintly resembled her, given the feature part. Her salary, she says, was to be \$250 a week for sixty weeks, working or laying-off.

### EDITH HALLOR MARRIES AGAIN

LOS ANGELES, May 21.—Edith Hallor, legitimate and screen actress, was married last week to John D. Dillon, motion picture director, here. Miss Hallor was formerly the wife of L. Lawrence Weber, theatrical producer, from whom she was divorced last August. Their son, L. Lawrence, Jr., is with his mother here.



## CANADIAN MANAGERS FORM BIG PROTECTIVE ORGANIZATION

**Will Become Affiliated with United States Organizations—Seek to Remedy Theatre's Evils, Reduce Expenses and Lower Admission Prices—Will Open Offices in Montreal**

MONTREAL, May 20.—A new organization to be known as the Montreal Theatrical Managers Protective Association was formed yesterday afternoon at a meeting at which the following local theatres, among others, were represented by one or more members of their managerial departments: His Majesty's the Princess, the Orpheum, the Imperial, the Capitol, the Allan, Loew's, the St. Denis, the Gayety, the Strand, the Regent, and the Papineau. The officers elected were: President, H. W. Conover, the Imperial; vice-president, A. B. Wright, the Princess; secretary-treasurer, Fred Howarth, His Majesty's. An office will be opened in the Imperial Building.

In addition to being affiliated with three strong organizations in the United States, the new Montreal body will be linked up, through a central executive, with similar associations which have already been, or

are in course of being, organized in all the principal cities and towns of Canada.

The main objects of the association are two in number. One is to promote a better feeling and active co-operation among the members and to eliminate certain petty jealousies and spiteful practices indulged in by some managers which have tended to injure the standing of all the theatres. The other is to oppose a united front to the unreasonable dictation of the theatrical unions in the matter of exorbitant wage demands and vexatious and absurd working conditions.

The officers of the new association state explicitly that there is no intention to use the organization for the purpose of a concerted move to raise admission prices. On the contrary, it is hoped by its operations to bring about a reduction in expenses which will permit a corresponding reduction in admissions.

### JOLSON BREAKING COAST RECORDS

SAN FRANCISCO, Cal., May 23.—The total gross receipts for the fourteen night and four matinee performances of Al Jolson and the "Sinbad" company at the Curran Theatre reached the record sum of about \$64,000.

The company after playing a week or so of one night stands goes to Portland and will play throughout the Northwest and continue Eastward and close in Milwaukee the latter part of June. Monday, May 16, at San Jose, the Victory Theatre was a sell out. Stockton, the show played the T. & D. Theatre for a \$3,500 guarantee; biggest guarantee ever offered for one performance, in Oakland a \$6,000 guarantee for two shows at the Auditorium was the inducement to play that city.

### ACTOR'S WIFE A SUICIDE

BAYSIDE, L. I., May 23.—Louise C. Scott, the wife of Cyril Scott, the well-known actor, killed herself by hanging in their home here to-day while Mr. Scott was out of the house.

Mr. Scott left the house for a half hour and upon his return was horrified to find his wife's body hanging from a banister.

She was fifty-two years old and it was stated by neighbors that she seemed despondent since the death of her mother a short time ago. Mr. Scott said he could assign no reason for the act.

"I am too broken by the fact even to think of reasons," he said.

Cyril Scott played in "Floradora" when it was first presented and also in "The Lottery Man" and in "Modern Marriage" and "The Prince Chap."

### CLAIMS HE CAN "BEAT BANK"

Richard Pitrot has brought over from Paris Monsieur A. Bo-Kou, who claims to have invented a scheme to beat the bank at Monte Carlo. Monsieur Bo-Kou, who is to give a demonstration before the press Club next week, has documents to prove that he was refused admission last winter to the Casino at Monte Carlo by the officials there, who, he claims, feared his system. His system, according to Monsieur Bo-Kou, is the result of ten years' study of books on roulette and of two million test spins of the wheel.

### TO DO "REASON WHY"

George Broadhurst, through an arrangement with Edward Robins, will produce a new play by Mrs. Trimble Bradley and Grant Morris entitled "The Reason Why" at the Royal Alexander Theatre, Toronto, for the week beginning Monday, May 30. Mr. Robins, who was to have played the leading role, has been ill the past week, but is now convalescing. However, he is not sufficiently recovered to play the part.

### BELMAR CO. STARTS

TRENTON, N. J., May 23.—The Belmar Amusement Co., of Belmar, with John C. Smith as agent, was chartered in the office of the Secretary of State, here, to operate motion-picture houses, swimming pools and other amusements and recreations. The company has a capitalization of \$25,000, which is composed of 250 shares at \$100 a share, while the amount that will be devoted to the starting of the business will be \$6,000. The incorporators are Robert A. Bulman, John C. Smith and Charles Hildinger.

### "MUTT & JEFF" AGAIN IN COURT

"Mutt and Jeff" are still in the courts, as was evidenced when attorney Nathan Burkan, representing the Star Company, which publishes William Randolph Hearst's "New York American," argued against the long standing injunction obtained by Bud Fisher the cartoonist, which restrains Hearst from publishing the "Mutt and Jeff" cartoons, in the Court of Appeals at Albany last week.

The suit is an important one as the value of the rights which it effects is calculated to be worth millions of dollars.

Fisher obtained the restraining injunction over four years ago, and the matter has been in litigation ever since. About a year and a half ago The Star Company obtained the right to appeal to the Court of Appeals, and it was only last week that the argument against the order was heard.

The point on which the suit rests is an interesting one in copyright law, as Mr. Burkan contends that anyone has the right to use the characters of "Mutt and Jeff" in any cartoon, motion-picture or play. This contention is based on the fact that when the cartoon was first published by the San Francisco "Examiner" about ten years ago no copyright was taken out on it for a number of weeks. Should Fisher be defeated in the suit anyone may use the idea.

### "WHAT'S IN NAME" BANKRUPT

An involuntary petition in bankruptcy against "What's In a Name," Inc., was filed last week by three creditors in the United States District Court.

The three petitioning creditors are Hilaire Mahien Co., Inc., with a claim of \$3,715; the Vitolo Pearson Studios, claiming \$2,519.37; Paul Arlington, Inc., \$1,520.65.

The petition, which was filed through the law firm of Silver & Moskowitz, of 299 Broadway, alleged that the concern had liabilities of over \$10,000, and assets of about \$5,000 or \$6,000, and asked that a receiver be appointed for the concern.

### "SATURDAY NIGHT" IS CLEVER

BUFFALO, May 17.—"Every Saturday Night," a new farce from the pen of Octavus Roy Cohen, creator of the series of Ethiopian adventures in the South which received such wide attention in *The Saturday Evening Post*, is being given a tryout here by the Bonstelle Stock Company at the Majestic Theatre. Should its success be established it will be produced by the Selwyns next fall.

The opening performance last night gave very hopeful indications. Despite the fact that it was an opening stock performance the action moved, for the most part, swiftly and smoothly. Running time was three hours but this may be cut down somewhat as there is some dialogue which, though clever, has little bearing on the plot and will no doubt be omitted before the actual production. With this exception the script stands very well as a farce and is superior to many of the recent successes of this type. Dialogue and situations are all clean and legitimate.

The plot concerns itself with a young matron who endeavors to live up to the surroundings of a magnificent home on an insufficient income. On finding herself in debt she plays a "sure thing" on the race-track that comes in a poor seventh. An antique desk was sacrificed to make the play. Her dilemma furnishes the basis of the comedy.

The one interior scene which serves for the three acts was excellently designed by Adams Rice, general stage director of the company. William Shelly, now in his second season with the aggregation, handled the lead capably. Jane Wheatley, new leading lady was approvingly received. Claude Kimball did excellent work as a young author.

The two essential flashes of the color that have made Cohen famous were handled capably by Ann Harding and Walter Young as Nastursbaum and Cleophas, the servants in the house. Marguerite Maxwell did some of her best work in an ingenue role.

### WOODS TO BUILD IN BOSTON

A. H. Woods has completed arrangements for the purchase of the property in Boston on Tremont street, where he will build a modern playhouse which will seat about 1,500. The property cost Woods \$210,000. The deal was consummated through Alfred Beekman of the law offices of House, Grossman and Vorhaus.

Negotiations for the purchase of the property were held up by a record defect in its title, but the Land Court of Massachusetts have cleared the title, which has been guaranteed by the Commonwealth of Massachusetts. The property was owned by the City of Boston.

### JOHN RYAN DIVORCED

Elizabeth Lawler Ryan, former vaudeville performer, was granted a divorce last week in the Queens County Supreme Court from John G. Ryan, who does an act with Beatrice O'Neill.

The couple were married in July, 1918, at Greenville, S. Carolina. Evidence was brought in at the trial by Mrs. Ryan's attorneys Roth and Altman, showing that Ryan had committed adultery at the Commonwealth Hotel in Boston in February, 1919, with a woman whose name was unknown.

### RUTH WHEELER

Ruth Wheeler, a very attractive young lady who is appearing with Jean Bedini's "Peek-A-Boo" at the Columbia for the summer run, has her picture on the cover of this week's issue. This is Miss Wheeler's first season in Burlesque. She started her career in the show with William Farnum in "Ben Hur," and later appeared in dramatic stock companies in the East. Several years ago she went into musical comedy and played in musical stock in New England and in New York State. Lately Miss Wheeler had been in revues, in one of which Jean Bedini saw her and signed her for his "Peek-A-Boo." She is under the management of Harry Bestry.



**ALTHEA LUCAS & CO.**  
PRESENT AN ARTISTIC TRIUMPH

Playing Keith's Vaudeville. At ROYAL Now—Week May 23. Billy Grady—Director of Tours



## ALL RECEIPT RECORDS BROKEN AT MONSTER N. V. A. BENEFITS

Over \$100,000 Raised at Hippodrome and Manhattan Opera House Shows—Big Bills Run Off Without a Hitch and Overflow Would Have Filled Another Theatre

All records for receipts and attendance were broken last Sunday night by the two monster benefit performances of the N. V. A. at the New York Hippodrome and the Manhattan Opera House. A total of over \$100,000 was realized.

It was felt by the ones in charge of the benefit that the Hippodrome, being a larger house, would draw the greater part of the patronage and the Manhattan Opera House was provided for the overflow. The attendance, however, was beyond all expectations, and another large theatre could have been well filled by those clamoring for admittance at both houses.

About forty acts were shown at each theatre, some of the numbers doubling. An automobile service was in force between the Hippodrome and the Manhattan for the various acts so that the program would not be held up.

Most of the prominent theatrical people were at the benefit, among them being E. F. Albee with his family, Marcus Loew, Martin Beck, F. F. Proctor, J. J. Murdoch, Harry Jordan, A. L. Erlanger, Charles Dillingham, Mort Singer, Walter Vincent, William Fox, B. S. Moss, S. Z. Poli, Pat Casey, Sam. A. Scribner, Mike Shea and innumerable others.

The show at the Hippodrome was under the direction of R. H. Burnside, Pat Casey, Edward Renton, Pat Woods and Mark Nelson, Jules Delmar, John Hall, Jack Henry, William Guard, Harvey Watkins and Charles Bierbauer were in charge at the Manhattan Opera House. J. J. Mur-

dock was the major-domo of the whole affair, seeing that there was no hitch in the smoothness of the performances.

Bennie Roberts, of the Palace Theatre, led the orchestra at the Hippodrome, and Nat Kamern, of the Royal, did likewise at the Manhattan.

The splendid spirit in which the big bills were run off was remarkable in the manner in which each performer did his or her bit. The audiences were in a happy, enthusiastic mood, and received each act with great enjoyment.

Each act was allowed but three minutes, and the waits between acts were infinitesimal, everything running as smoothly as clockwork.

The acts which appeared at the benefit, most of whom making both houses, the Hippodrome and the Manhattan, are as follows:

Slayman Ali's Blue Devils, Loney Haskell, Oscar Lorraine, Sybil Valie, Joe Jackson, B. F. Keith Boys' Band, Rita Gould, Burns & Frabito, Cameron Sisters, Henry Bergman, Lou Clayton, Joe Cook, Pat Rooney & Marion Bent, Ruth Royce, Pat Rooney, Jr., Tom Dingle, Patsy Delaney, Lopez and His Harmony Kings from "Love Birds," Weaver Brothers, Harlan Dixon and the 16 Palace Dancing Girls, Frisco, Raymond Hitchcock, Leo Carrillo, Gertrude Hoffman, Joe Howard, Juliet, Robert Emmett Keane, the Lee Children, Fred Lindsay, Masters & Kraft, Nat Nazarro, Riggs & Witchie, Chic Sale, Eva Shirley, Billy Van, Yip Yip Yaphankers, Margaret Young.

### ORPHEUM LOWERING PRICES

Admission prices to the Orpheum theatres in San Francisco, Salt Lake City, Calgary, Edmonton, Winnipeg and Vancouver, have been lowered twenty-five cents on each seat less than the former price. The lowering of prices is being inaugurated in these houses as an experiment by the Orpheum circuit, and whether the new scale of prices shall be permanent or not, has not been decided.

However, the lower scale will remain in effect for some time after the opening of the new season in September. It is also intended to lower the admission prices in various other cities along the Orpheum route on the starting of next season, and run under the lowered price schedule until it can be definitely decided upon as to whether the business is paying under such conditions or not. It is expected, however, that the lowered prices will be maintained, on account of business conditions and falling prices in other lines. It is also said that by Jan 1st, the entire circuit shall be operating under a lower admission scale.

### "HELLO HAWAII" STARTS

SAN FRANCISCO, Cal., May 23.—A newly organized musical comedy company called "The Gayety Co." has been launched and opened at the Modesto Theatre, May 12 presenting "Hello Hawaii." The company is under the management of J. J. Hill and Norman McKoy. In the company are Eddie Gilbert and Harry Harrigan as the comedians, others are Tommy Leahy, Dennis Thornton, June Delight, Dorris Berkeley, Georgia Richards, Grace Carlton, Blanche Ensign, Florence Castle, Billie King, Rita Owens, Betty Blond, Dixie Burrows, Billie Dalton and Do Walton. F. Fiddler is the musical director. The policy will be \$1.50 top and will play one night stands in California.

### LAURA WOODS MARRIES

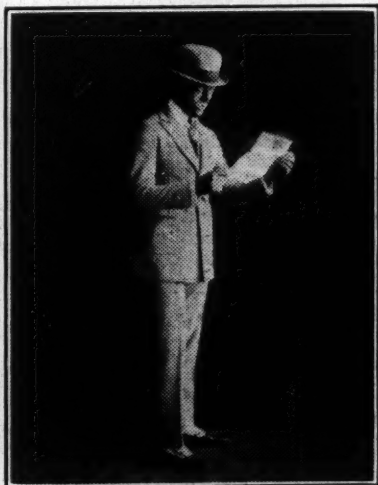
CHICAGO, Ill., May 23.—Laura Woods, of the Woods Sisters, and John Foley, of the team of Gerard & Foley, were married here last Wednesday at the City Hall.

### THREE SHOWS MOVE

Three plays shifted theatres on Monday night. "Lilliom," the Theatre Guild's production at the Garrick, moved to the Fulton; "Enter Madame," which has been playing at the Fulton, moved to the Republic, and "Just Married," moved from the Comedy to the Shubert. "Lilliom" and "Just Married," needed more seating room.

### BAKER OPERATED ON

Phil Baker is now resting at his apartment at the Hotel San Rafael, after an operation for the removal of his tonsils, which was performed at the Eye, Ear, Nose and Throat Hospital on Monday. He will reopen his tour of the Fox time with a new act, which has been written for him by H. I. Phillips.



BILLY JACKSON  
A TREMENDOUS SUCCESS WITH  
FRED LA FRANCE  
IN THEIR NEW ACT  
"PARTY OF THE SECOND PART"

BOOKED SOLID

### LEW FIELDS PRODUCING ACTS

Lew Fields will produce a series of ten vaudeville acts based upon scenes from musical comedies with which he has been connected. The shows will be rewritten with a scene from each of the ten comedies as a nucleus. Each act will be written to run from thirty to forty-five minutes.

The shoe store scene will be taken from "The Midnight Sons," the drug store scene from "The Jolly Bachelors," the delicatessen scene from "The Summer Widows," the barbershop scene from "The Hepecks," the dentists office scene from "Hands Up," the soda water scene from "The Girl Behind the Counter," and the fire-house scene from "The Neverhomes." The other three have not yet been announced.

The acts, according to Lew Fields, are to play on Shubert Advanced Vaudeville time.

### "CAMEO GIRL" CLOSES

BOSTON, May 23.—"The Cameo Girl," at the Hollis Street Theatre, closed suddenly on Friday, on account of salary difficulties. The show opened in Baltimore three weeks ago, and after a week there, went to Boston, playing two weeks. Adelaide and Hughes and Frank Lawler were featured in the production.

The Actors' Equity Association representative put a \$10,000 attachment on the box-office receipts, to cover the salaries due, and brought the company back to New York on Saturday.

There was some trouble, it is understood, among the backers and producers of the show, but it was said by several of the cast that everything was in process of being straightened out, and that "The Cameo Girl" would in all probabilities resume shortly.

### THANNHAUSEN IS APOLLO MGR.

CHICAGO, Ill., May 23.—Charles J. Thannhausen, lately manager of the Studebaker Theatre, has been appointed business manager of the new Apollo Theatre by A. H. Woods and will be responsible for the inaugural of that house on Decoration Day when it opens with Eugene and Willie Howard in "The Passing Show." Mr. Thannhausen was for years general manager of the Shubert theatres in Chicago.

### EQUITY SUES SHOW BACKER

The Actors' Equity Association commenced an action last week against Seymour Felix on an unpaid note for \$1,700 which was made in December, 1919, to cover fifteen claims of performers in the musical comedy "Some Night" which Felix backed.

"Some Night," which was the work of Harry Delf, was produced at the Harris Theatre in September, 1918.



DIR. HARRY WEBER

### "RED TRAIL," A MELODRAMA

ATLANTIC CITY, May 23.—"The Red Trail," the latest A. H. Woods presentation, is a rushing, snappy, crook melodrama with plenty of thrills and loads of humor. Written by Paul Dickey and Mann Page, it is rather loosely done in the first act but makes up for it in the following sections.

The play is of an extremely farcical character, and has so many twists and turns to the plot that at times the situations are somewhat overdone.

The story is about a young scenario writer, played by Frank McIntyre, who writes a scenario from an idea which he gets from a crook whom he meets. The scenario is immediately accepted, but the young writer is thrown under suspicion, as the theme of his plot follows exactly a recent bank robbery which had never been cleared up.

The manner in which things are finally straightened out forms the basis of the story, and affords some surprising situations and some screamingly funny twists.

McIntyre's acting was as clearcut as a cameo, no scene or situation seeming in any way too hard for him. Frazer Coulter, as the president of the bank which had been robbed, employed his small part to good advantage, building it up into one of the finest bits of acting in the whole play.

The other parts in the piece were well played by Adda Gleason, George LeGuere, John E. Sanders, William David, Vera Finlay, Clifford Walker, Tommy Meade, Herbert Farjeon, Maidel Turner, John Willard, Sam Janney, George Spelvin, John Charles and Robert Leonard.

### AMERICAN LEGION FROLIC OPENS

SYRACUSE, N. Y., May 23.—The American Legion posts of this city open a week of entertainment with their "American Legion Frolic" tonight at the Wieting. The show, the first in which the organization has engaged, opens the Legion campaign for funds for a war memorial building for the dead of Onondaga County. It will be given every night this week with a matinee on Saturday. More than a hundred members and their friends will be in the Frolic.

"The Return of the Hero," a blackface sketch by Charles George of New York, will have in its cast Arthur Benson, Chester D. Fuller, Marvin Goodrich, Bernard F. Ryan, Ray T. Young, Joseph A. Clark, and Francis P. Welsh. "The Battle of Too Soon," a military absurdity will be given by Keith Driscoll and Dr. Leon Harris. A minstrel act with Capt. Edward M. McCabe as interlocutor and H. Rosenbloom, W. T. Green, Frank C. Love, Harold Vedder, Mark Love, and Nathan Heimlich as soloists will close the bill.

### "MECCA" TO OPEN NEW CURRAN

SAN FRANCISCO, Cal., May 23.—Work on the New Curran Theatre which is to be erected on Geary Street adjoining the Columbia Theatre is to begin this month, and is scheduled to be ready for occupancy on January 1 and "Mecca" has already been booked as the opening attraction for the first week of the coming year. Homer Curran, for many years manager of the present Curran on Ellis Street and Lee and J. Shubert are the owners of the New Curran. The structure will represent an investment of \$650,000. It will have a seating capacity of 2,000. There is to be an exceptionally large stage and everything about the playhouse will be the most modern type of construction. The building will be sixteen feet wider than the Columbia.

### "SONYA" TO OPEN IN AUGUST

"Sonya," a drama from the Polish of Gabriela Zapolska, which played very successfully last season in Chicago and the Middle West, will be presented here in August by Marc Klaw, Inc. Violet Heming and Alfred Lunt have the leading roles in the play.

### MANSON FOR "GOLD DIGGERS"

Day Manson will succeed Horace Braham in the juvenile role in the "Gold Diggers" on next Monday evening. Last season he appeared in "The Son Daughter." Mr. Braham is rehearsing in the new Leo Carrillo production.



# VAUDEVILLE

## 36 HOUSES OF ORPHEUM TIME CLOSING

### ONLY SIX WILL REMAIN OPEN

By July 1, only six of the forty-two houses that comprise the Orpheum Circuit, will be open. These six are the only houses on the circuit that operate through the summer. The other thirty-six houses either have closed in the past few weeks, or are closing this month or next month. The six houses that remain open through the summer are those in San Francisco, Oakland, Los Angeles, the Palace Milwaukee, the State-Lake and the Majestic in Chicago.

The thirty-six houses which are closing, follow, with their closing dates, and the dates for their re-opening for the start of the season of 1921-1922: (Where the date for re-opening is not given, it has not been set as yet):

	Close.	Reopen.
Moline	April 23	
Decatur	April 24	Aug. 14
Springfield	May 29	Aug. 28
Champaign	June 4	Aug. 29
Lincoln, Chicago	June 5	Sept. 1
American, Chicago	June 5	Sept. 1
Davenport	June 5	Aug. 28
Rockford	June 10	Aug. 28
Madison	June 19	Aug. 28
Evansville	May 22	Aug. 28
Terre Haute	June 5	Aug. 28
South Bend	June 4	Aug. 14
St. Paul	May 21	Aug. 21
Salt Lake City	May 29	Aug. 3
Duluth	Aug. 21	
Des Moines	June 4	Aug. 21
Edmonton	June 8	Aug. 22
Calgary	June 11	Aug. 25
Vancouver	June 25	Aug. 15
Seattle	July 2	Sept. 4
Kansas City	June 4	Aug. 21
Portland	June 22	Sept. 11
Omaha	May 28	Aug. 21
Minneapolis	May 28	Aug. 21
Winnipeg	May 18	Aug. 15
Sacramento	May 25	Sept. 4
Fresno	May 28	Sept. 8
Memphis	April 24	
New Orleans	May 1	
Denver	June 20	
Lincoln	June 4	
Orpheum, St. Louis	June 5	
Majestic, Milwaukee	June 5	Aug. 15
Rialto, St. Louis	June 5	
Palace, Chicago	June 12	Aug. 22

### KIDDIE SHOW FOR BENEFIT

B. S. Moss has donated the Hamilton and Jefferson theatres for the Saturday and Sunday mornings, respectively, of June 4th, and June 5th, when a benefit performance will be given for the New York Clinic for Speech Defects. The show, which is being given by Rae Bayles' Kiddie Revue, will be given first at the Hamilton on Saturday morning, and then repeated at the Regent on Sunday morning.

### BROWN BUYS FARM FOR MOTHER

George N. Brown, the champion-walker, who does the "Pedestrianism" act in vaudeville, purchased a 48 acre farm overlooking Finger Lakes, at Owasco, N. Y., for his mother, Mrs. Edith Brown, last week. He is training with Jack Dempsey at the prize-fighter's camp this week.

### KENNEDY AND BERLE CANCEL

Elizabeth Kennedy and Milton Berle, the child-performers, were compelled to cancel this week's engagement at the Broadway, owing to the fact that the Gerry Society would not grant them a permit to work three shows a day.

### WOOLFOLK OPENS OFFICE

CHICAGO, Ill., May 23.—Boyle Woolfolk has returned to Chicago after a five weeks tour of the south. He is engaged writing prologues for a number of Chicago's largest movie houses.

### NEW ACTS

James Bradbury & Co. opened Monday in a new act by Edward Poland entitled "Psycho Jim," which was produced by Joe Hart.

C. B. Maddock is putting on an instrumental musical act with eight people.

Raymond and Lyte are rehearsing a new act with which they will open soon.

The Shelley Sisters, assisted by Billy Reinhart, are rehearsing a new singing and dancing act and with special scenery. The act, which is being put on by the Allen Producing Company, will open on the Poli time soon.

Jack Barclay is preparing a new single with the assistance of Kramer Whitehead at the piano.

Nat. S. Jerome is now rehearsing a new sketch for vaudeville called "The Law of Compensation," which was written for him by Emmett Devoy.

Edna Wheaton, the winner of the *Daily News* beauty contest, will open in vaudeville in a new act at Wilmington, Delaware next week.

There will be ten people in the cast which will, in addition to Miss Wheaton, include Belle Chambers, Mack Scanlon, Bert Kippe, Clara Fahrner and a chorus.

The Shelley Sisters and Billy Reinhardt are rehearsing a new novelty act. They expect to open this week in or near New York.

### GOLF TOURNAMENT OPENS

SAN FRANCISCO, Cal., May 23.—The Orpheum Circuit golf tournament which is to continue six months and which is being held under the auspices of A. G. Spaulding & Bros., opens here early next week when Burton Green and other actors on the vaudeville bill will take up their clubs for the first strokes. The Spauldings have offered a trophy to the Orpheum actor making the best score on Lincoln course. Adolph Dohring, stage manager of the Orpheum, himself a good devotee represents the actors' and theatres end of the contest and A. H. Banwell is to keep score for the Spauldings, and will represent the donors of the trophy in all matters.

### ATLAS CHANGED TO FRANKLIN

The Franklin has been decided upon as the new name for the Atlas Theatre, which is being built by B. S. Moss at 161st street and Prospect avenue, Bronx. The name had been changed to the Pantheon last week, but it was decided later to call it the Franklin. The house will open in September on a split-week policy of motion pictures and six vaudeville acts, booked by Danny Simmons.

### PETER O'BRIEN SERIOUSLY ILL

Peter O'Brien, a famous clog dancer in his day, is reported to be dying in the King's County Hospital in Brooklyn.

For ten years, O'Brien has been living the life of a recluse and for the past few years stopped at Sadie's Boarding House, Coney Island.

Little hope is held by the doctors for his recovery.

### EFFIE BURTON WITH "FROLICS"

CHICAGO, Ill., May 23.—Miss Effie Burton, who recently returned to this city, after a successful invasion of Cuba, has been signed by Ike Bloom and will be featured in his new "Midnite Frolics." Miss Burton is prominent in musical comedy circles. Her engagement with the "Frolics" is for eight weeks.

### SIGN WITH "BREVITIES" SHOW

CHICAGO, Ill., May 26.—Johnny Fogarty and Jimmie Dunn, two local boys, have been signed for the cast of "The Broadway Brevities." The cast is evidently being recasted prior to its trip to the coast. It is said that Bert Williams will leave the cast week after next.

## HARLEM OPERA HOUSE CHANGES HANDS

### PAUL HERZOG BUYS IT

The Harlem Opera House, which is now being operated by the Keith organization, and the adjoining motion picture house, the Apollo Theatre, both on West 125th street, have been purchased by Paul M. Herzog, who owns, as a member of different corporations, several "movie" houses throughout the city. Herzog paid \$575,000 for the property, on which there is a first mortgage of \$175,000. A second mortgage of \$280,000, for ten years at 6 per cent, has been allowed to remain.

Among the theatres operated by Herzog, with Leo Brecker, are the Plaza, at 59th street and Madison avenue; the Odeon, on 145th street; the Orpheum in Yonkers, and the Roosevelt, on Seventh avenue and 145th street. They have already started to operate the Apollo under their direction.

Their plans for the Harlem Opera House have not been decided as yet. They will take over the house on the expiration of the Keith lease there.

### MERCEDES HAS BREAKDOWN

Mercedes, the mind reader, collapsed last week and is under the care of Dr. H. L. Constable suffering from a nervous breakdown.

He is booked on the Moss and Stoll tour opening in Glasgow next August and had expected to sail in July; he will rest a few weeks in the Adirondacks and if well enough will go to Chicago until sailing time.

### SINGING MUSICIAN ROUTED

A new novelty which has been arranged for split-week Keith houses, and also the Moss theatres, by Stanley Lawton, managing musical director of those and the Proctor circuits, is that of a singing musician, who will render a solo with the overture at the different houses. Lawton has arranged for his appearance for one week in each house.

### McBRIDE TO BECOME OSTEOPATH

SPRINGFIELD, Ill., May 23.—Carl McBride, of the vaudeville team of McBride and Tracey, attended the State Convention of the Osteopathic Doctors while playing here last week, with the intention of making arrangements to enter an Osteopathic College this Fall. He will take up his studies this Fall, at the end of his tour.

### SHUBERTS ISSUING CONTRACTS

The Shubert vaudeville offices are issuing contracts for their new Advanced Vaudeville circuit. Many acts received contracts during the past week. The contracts, which are signed by Lee Shubert, are for twenty weeks, with an option of twenty more. They are to begin on or about September 1st.

### TALIAFERRO WITH NEW ACT

Edith Taliaferro is now rehearsing a new act in which she will appear in vaudeville under the direction of Joe Hart. The sketch is called "Under the Same Old Moon," and was written by Kenneth Ware. A cast of six people will be seen with her.

### OLSEN AND JOHNSON REPEAT

SPRINGFIELD, Ill., May 20.—Olsen and Johnson, who appeared at the Majestic Theatre here only four weeks ago, are playing a return date at the house this half of the week, at the request of the resident manager.

### N. V. A. COMPLAINTS

The original Corrinne has filed complaint against a vaudeville performer who is using the billing "Corrinne," claiming infringement on the name.

Frank Van Hoven claims that Charles Rogers and Company are infringing on his "ice-holding" business.

Walsh and Edwards have complained against Ben Ryan, of Ryan and Lee. According to the complaint, they paid Ryan a deposit of \$250 to write some material for them some time ago. They say that Ryan has not given them any material, neither has he offered to return their money.

The Nathano Brothers complain against another act by that name, alleging infringement on the name.

P. T. Selvit complains that Horace Golden is infringing on his original illusion.

### MAY KEEP OPEN ALL SUMMER

Although the month of June is less than ten days off, it has not yet been decided by the Keith office as to whether the Alhambra, Colonial and Flatbush theatres will close this Summer, as is customary or not. At the offices of the Keith and Moss organizations, the information that the houses would remain open as long as business would continue on a paying basis was given out. Whether this will last through the Summer and up until next season, depends entirely upon box office receipts. However, it is most probable that the Alhambra and Flatbush will remain open. The Alhambra was kept open last season for the first time, and operated successfully through the Summer. If a closing is intended, the house will most likely close for the month of August only.

### PRINCESS RADJAH DIVORCED

Princess Radjah, the dancer, known in private life as Mrs. Rosa Fischer, was granted a jury's verdict last week in her suit for divorce from Clifford C. Fischer, in Justice Newburger's division of the Supreme Court. When asked whether the defendant had in December, 1919, and in January, February and March, 1920, maintained indiscreet relations with one Alice Jennings, named as correspondent, the jury answered "yes." "No" was the jury's answer to a similar question asked on the defendant's counterclaim, also for a divorce, concerning the plaintiff and one Sol Gianitino.

Fischer is a booking agent.

### BROOKS HAS VAUDEVILLE DEPT.

Brooks, theatrical costumers, announce the opening of a vaudeville costume department, with Tulsa Leason in charge. Having successfully devoted exclusively their resources to the dressing of musical and dramatic productions, the Brooks organization should prove an enviable aid in the costuming of individual vaudeville artists and acts. Tulsa Leason is well known as an artist's representative and producer of vaudeville acts and is retiring from this enterprise to take up her stage attire work.

### SHERMAN HOME FOR SUMMER

Dan Sherman opened the summer season at Sherman Lake, Davenport Center, N. Y., on May 21, with the old-fashioned Country Dance and Big Ben Vaudeville, including The Shermans, Myrtle Jackson, Dan Sherman, Jr., and the Rube Quartet.

Among those who have rented cottages for the summer are James B. Donovan, the Dancing McDonalds, Howard and Ross, Mrs. Moscrop and Mr. and Mrs. Coulter.

### CONCERT ACT FOR VAUDEVILLE

Houston Ray, the concert pianist, has arranged a vaudeville single which he will show on the Keith time for a few weeks starting in June. He will sail for England on July 15th, and return here to play the big time next season.



# VAUDEVILLE

## PALACE

A weak first half, with several waits between acts, and Rome and Gaut, the only turn that got over decided spontaneity.

Pete and His Pal opened, and amused with efforts to get a mule to leave a parlor. For the opening spot it drew many laughs.

Jim and Betty Morgan, billed for the next spot, failed to appear, and their place was taken by Willie Solar, who sang a few numbers, doing his orchestral and monkey imitations. It was the dancing at the finish that sent Solar over to considerable applause, considering the spot.

Frank Dobson and His 13 Sirens went well mainly because Dobson, a clever comedian, works in a snappy, breezy manner and has a fine personality. The girls are pretty, shapely, and the act well staged. It has been seen here before, but has during its absence lost none of its entertaining value.

Rome and Gaut, one looking at least six feet six and the other about three feet nothing, "mopped up" in the first half. Theirs is a different act, away from the beaten path; they know how to get laughs and put their knowledge to good use. As they did a number of falls, the billing, "When Extremes Meet," seems very apropos. The dancing registered strongly. They stopped the show.

The Courtney Sisters sang a number of published songs in changes of costume. They were assisted by Benson's String Quintette, and oh, what a relief from the flock of jazz bands which have inundated almost every act that could possibly use one. The boys played well; for detailed review, see under New Acts.

Following the Courtney Sisters there was the longest intermission ever noted at this house, the time elapsing being twenty minutes.

Another wait prior to the advent of the Santley Sawyer act, "Klick-Klick," which is an artistically presented revue with good effects, cleverly designed and executed costumes and novelties in the way of presentation; a noticeable feature as compared to previous revues in which the two have appeared was, this revue did not run too long. See under New Acts.

A. Robins, "The Walking Music Store," in a hard spot, held most of them in and made as distinct a hit as ever, taking a couple of encores. We have frequently reviewed Robins, but his imitations and tomfoolery are just as clever and amusing as ever, and if anyone can help laughing at that imitation of a foreign violinist, with the red hair, red whiskers, shrinking violin, medals on the coat, crown on the head, and wreath at the finish, there is something the matter with his liver and he needs a pill.

Took several bows to good applause and could have taken another encore had he desired to do so.

Fred Lindsay in expert whip manipulation, assisted by two young, nifty-looking female assistants, an announcer and another fellow, closed the bill and had very few walk out.

Lindsay is one of the finest types of physical manhood and physique the writer has ever seen, on or off the stage.

An Australian by birth and an officer in the British Army, Lindsay, who owns a ranch in Australia, where he learned to wield the big whip, has acquired a proficiency in its handling that is unequalled by any other the writer has witnessed. Not only does this expert make them crack like pistol shots, but cuts a cigarette, in half, a candle, an envelope and other articles held in the hands of his girl assistants, snuffs out matches, flicks the ashes off a cigar, ties knots around the girls necks and arms and does a variety of other feats.

The most sensational, from a vaudeville standpoint and the one that Lindsay should close with, is the knocking of a revolver from his assistant's hands, tripping him up, lassoing his feet and pulling him along the ground.

H. W. M.

## SHOW REVIEWS

### ROYAL

Althea Lucas and Company opened the bill with their act of athletic and acrobatic feats. Miss Lucas has a smooth going way of performing, with an ever ready smile that helps to put the act over. The strength she possesses in her petite body was a source of wonder to the women folk.

"Dodson" came next with his line of lightning steps and laughs. A performer of color who sure can dance. The orchestra was evidently not his idea of what it should be and after several hints to the musicians to "jazz it up" he tried a little subtle flattery which seemed to work. He worked hard, showing some new steps, and threw a few stories in between. Had to dance an encore to quiet the house.

Leona Stephens and Len D. Hollister presented "Back in Beverly Hills," a dialogue, song and dance affair that received a good hand. Miss Stephens has a good voice, and Hollister's meek demeanor and comedy was a hit. Were well applauded and made several bows.

Jim and Marian Harkins followed in a comedy skit. They open with a song by Miss Harkins followed by a funny monologue by her partner. There was another song and more dialogue, Miss Harkins wearing two fetching costumes in the meantime. They close with the girl singing, Harkins getting many laughs as he continues to interrupt the song until the finish.

California was well represented on the bill. For in addition to Leona Stephens and Len D. Hollister, who presented bits from the suburbs of Los Angeles, there came Beth Beri, breathing the atmosphere of the Golden State. Miss Beri is tall, but not stately. By that we mean, she is not the marble statue type, but has a warm, radiant personality that makes an audience her admirers from her first smile. In her dancing, Miss Beri is the personification of grace. This is the act with which she came in from the west about two years ago, and which still has signs of Lucille Cavanaugh who originally did it. Talbot Kenny and Fred N. Babb are two new members in the cast, succeeding Paul O'Neil and Jay Velie. In comparison with the former members of the act, Kenny and Babb are poor. Their main trouble seems to be lack of work, for they possess a bit of amateurishness about themselves. The brunt of the work now falls on Miss Beri, who bears it capably.

Bob and Peggy Valentine went through their song and dance performance which they followed with a comedy skit, showing a wise hick and the troubles of a census taker. They closed with a song done in Colonial costume.

If action, variety, and more have anything to do with the success of an act Joseph E. Howard's second edition of "Chin Toy" is destined to reach the highest pinnacle. Opening with the Parisian studio scene, there follows in rapid succession an apache dance that scored heavily, the Japanese version of "Yaki Hicki Doola" and a cake-walk, an eccentric dance by Johnnie Dale, and Howard himself in a repertoire of old time songs with backgrounds of well posed tableaux. He closed by introducing a new song patterned after the old time variety, receiving considerable applause.

Val and Ernie Stanton recently reviewed in these columns scored their usual hit with their English master and scholar act of sure fire laughs.

Holland Dockrill Co. closed the bill offering their "Circus Review" which was composed mostly of bareback riding.

M. H. S.

### NEW BRIGHTON

While it would have been quite a surprise to see a large audience here on Monday afternoon, there was still a surprise in the manner in which the small gathering showed their appreciation of the different acts here. There was a very slight improvement over last Monday matinee in attendance, which must be considered pretty good, as it rained Monday afternoon.

"Just Entre Nous" is the billing of The Karloines, for some reason. The pair offered a routine of casting, done by the man, and some comedy bits, which they have been doing for several years, and then some. These include the eating of the lighted candles with salt, and the "hot dog" bit. However, they still seem to be able to get some laughs.

Bill Dooley and Helen Storey did very well in second spot. Helen Storey is developing in all of her work. Formerly she depended mostly upon her looks, and her personality, but now she sings out clearly, has learned her dance bits nicely, and will soon be on a par with Bill Dooley as far as the work is concerned. The two do a clean offering, and work neatly.

Davis and Darnell talked. The two talked about "Birdseed," which is the title of their act, talked about salesmanship, talked about this, and various other things. And in all their talk they were interesting and entertaining, because Adele Darnell is very pretty to look at, and also speaks in a manner worth listening to, when she reads lines. And also because Davis knows how to make each line he speaks bring a laugh or a smile to the hearer.

Now that the Duffy and Sweeney combination no longer exists, it has remained to Miller and Mack to continue a silly style of hokum that is of doubtful value for the big time. The type of comedy done by these two right hit with a family audience, or even with an audience made up of people in show business. But with an audience of grown-ups—"not so good."

Charles and Mollie King closed the first half, offering a routine of songs and impersonations, the latter being done by Mollie. It started to rain in on the stage while they were doing the encore, but Charlie's request for an umbrella was ignored.

We noticed that in the Topics of the Day, that the "cross-eyed judge" gag, has finally reached the films, and is attributed to some small town paper out west. Here's something for the many who claim to have brought the gag to town to think about.

Ona Munson and her manly sextette opened the second half. The ensemble numbers have been excellently staged, and are credited to Larry Cebellos on the program. The boys' coats, used in the opening number, could stand pressing, for they look like the week's wash just taken off the line. Miss Munson is pretty, and active all through. Shean and Phillips do well with their dance bits. Harry Holbrook, the baritone, has a wonderful Gypsy lullaby number for his solo and should get more out of it. LeRoy Duffield is pleasing with his tenor solo.

Jim Toney and Ann Norman went through the same routine which they have been doing for the past few seasons, minus the "crap-shoot" and "knock-knee" encore bits. Toney's handling of the comedy is funny, and Miss Norman makes a wonderful straight.

Charles McGood and Company, three people, closed with a good acrobatic offering featuring equilibrist work. The opening of the act is a good novelty.

G. J. H.

## RIVERSIDE

William Selbini and Jeanetta Grovini opened the bill with a medley of clowning, juggling, and acrobatics, including some on bicycles. They are seasoned performers and take advantage of every opportunity to score. Selbini's clowning takes the act out of the ordinary run of acrobatic and bicycle acts.

Dave Roth followed with another diversified act, beginning with the introductory song. Roth's singing is not so good, but then his piano playing, especially the imitation of a motion picture player, makes up for that with much to spare. And then his imitations of Georgie White and Pat Rooney brought down the house.

"The Dream of the Moving Man," enacted by the Briants, proved laugh-provoking and went over well. The audience is in a quandary throughout the act: it wonders whether the thing that is lambasted is human or not. At times it seems that he is, but then at others one feels not quite so certain. It is very well done indeed.

"D. D. H." has a fine book-drummer's act that he puts over for a big hit. He has very fine lines which he puts over with just the proper amount of the you-know-me-I'm-a-wise-guy manner that scores every time. But his smile must not be forgotten. It reminds the reviewer of a biology prof. he had in high school who smiled just that way.

William Kent closes the first half of the bill with his skit, "Shivers." He does a good drunk but puts just the right amount of humor into his characterization. Miss Elsie Shaw renders very capable assistance as the wife but laughs at the lines at times when she is supposed to be serious. The act went over big at the matinee Monday.

The second half of the bill opened with the "Gum Drops" of Thomas F. Swift and Mary H. Kelley. Miss Kelley showed herself to be an excellent performer and sang very creditably. Swift explains his sweet confections very glibly with the aid of a fine set of teeth. "Gum Drops," and especially Swift, proved a great inspiration to the following acts.

Kitty Gordon, with the aid of three female grenadiers, a "dancing phenomenon" (male), and a pleasant piano player, went over for a good hand. Kitty Gordon's singing was not so good, but the famous back was there, exposed on three occasions in very becoming, and it must be mentioned, expensive, gowns. Marvel is unusually graceful for a male of the species and fills in the holes during which Miss Gordon must dress with an excellent exhibition. One of the three grenadiers sings in duo with Miss Gordon and impresses the listener as superior to the star. Nor must the announcer be forgotten. She makes two speeches, one of them rather long and inaudible at times because of the musical accompaniment, but her voice falls very pleasantly on the listener's ear.

Just to show that the whole family is there and that it can work together, Jack Wilson gives "The Surprise," assisted by Kitty Gordon, Vera Beresford, and Frank Griffith. "The Surprise" may refer to his assistants' surprise at Jack Wilson's impromptu lines. A seasoned performer, Jack Wilson takes the best lines in the acts preceding him and brings them into his own to great advantage. He is a clever comedian, though some of his comedy is rather crude, and he carries the burlesque, which has no other reason for its presentation, over for the big hit of the show. Some of the stuff pulled in the act would never pass the censors. But why worry? It's funny and the audience liked it.

Mignonette Kokin and Fred Galetti close the show with another medley act. Miss Kokin dances between performances by monkeys conducted by her partner.

J. G.



# VAUDEVILLE

## COLONIAL

Adelaide Hermann, with feats of magic, neatly performed, and looking resplendent in a new costume, opened a diversified bill in which much versatility, talent, technic, and skill was displayed. The greatest fault however being the length of the show, nearly all the acts doing too long.

Edwin George hit the deuce spot nicely with his witticisms and attempted jugglery. George is clever in placing and timing his laughs and in the offhand nonchalance with which he sells them.

Julia Nash and C. H. O'Donnell have a sketch entitled "A Domestic Finish," the first part of which is patterned after "An Uptown Flat," done for many years under the name of "Bibbs and Bibbs." The work of Miss Nash is worthy of comment and O'Donnell was capable in the role allotted to him, the old lady playing "Jones" made the bit stand out well.

Harry and Anna Seymour stopped the show cold; Anna has lots of personality and Harry steps neatly. After bowing to much applause, Miss Seymour did an imitation of Nora Bayes singing the "Just Like a Gypsy" song and it was a riot.

Ray Raymond now has the act "Melody Changers" that was formerly done by Sammy Weston; the act is changed somewhat though not essentially different as a whole. Three pianos are used instead of five, several of the original girls are with the act and a couple of new ones, "The Fooshee Sisters" who looked pretty and danced with spirit and abandon. Raymond has a peach of a song with a wonderful lyric entitled "Goodbye Mary, Don't Come Back."

This was an exceptional hit. Raymond is manly and classy, and the act is polished big time material.

Ruth Royce hit the second half a resounding wallop at its inception. It has been some years since this writer first saw Miss Royce in Chicago; he thought she was clever then, and has no cause to change his opinion now. Miss Royce has personality in abundance, knows how to use her eyes, smile, put over numbers wonderfully well, and uses exceptional enunciation and diction. It would be worth money to a score of other performers to hear Miss Royce sing the word "Million," pronouncing it as it should be, instead of "mill-yun," as a million others do it.

The act mopped up even after "Robert E. Lee" was put over in Miss Royce's inimitable style.

Henry Santrey has essentially the same act as previously reviewed with the exception of several published numbers sung.

The band is good and Santrey is an artist—too much of an artist to have fallen into the error of doing such a long act, despite the fact that the applause was most emphatic and most insistent. Outstanding as the preeminent feature from an audience standpoint, is still the "King With a Terrible Temper" story with illustrative music.

Al and Fanny Stedman are just as funny as ever and undaunted by the time taken up by the previous act, went right to it with lots of speed and snap, and succeeded in rolling up an enviable applause score.

Miss Stedman drew many laughs with her capers and Al was right there with her.

La Bernicia and Co. in "Shadows" described as a "Talking, Singing, Musical and Dancing Fantasy," closed to an almost deserted theatre.

The time of appearance was after eleven, entirely too late for this kind of an act with its slow talky opening, and it did not have a chance in the world, the show would have been plenty long enough with the eight preceding acts. H. W. M.

## SHOW REVIEWS

### BROADWAY

It seemed like an old-time bally-hoo for a side show when we saw in front of the theatre a full-sized regimental band playing in an army motor-truck. Manager William P. Fahey, of this theatre, "pulled" the stunt, and had secured the band from the regiment stationed at Governor's Island. The truck bore signs advertising the feature film, "Bob Hampton of Placer," and before parking at the theatre had toured the entire local section, a few times parking in front of the Strand and other houses in the section.

And speaking of old times—as a successor to the bird that used to come out before the show started and sing the latest popular songs, with slides, this house has a "plugger" in the orchestra pit who comes in with a solo during the overture. A medley of popular numbers are being played here this week, with the "singing musician" coming in with "Cherie" for about three choruses.

Barney Ferguson and George Cunningham almost stopped the show in starting it with their comedy acrobatics. Considering the age of this pair, their falls, tumbles, splits and other acrobatic bits are more than remarkable. The slides with their past history, shown before they begin work, are interesting.

McFarland and Palace are two young chaps with good voices and who could improve the appearance of the act by dressing alike. On Monday evening one wore a suit of a somewhat greenish hue and the other was attired in black. The boys otherwise look neat and sing well. They could also cut their act, for they are doing too many numbers at present. It might be profitable to cut out the talk, for the "Sandy Hook was a Scotchman" and "Rex Beach is a summer resort" gags don't mean a thing as far as laughs are concerned.

It is certainly much to Princess Wah Letka's credit that the audience didn't lose interest or get bored for one second with her offering, and being a mind-reading turn, is something to achieve. In fact, the act seemed over long before one expected it would be. However, while the Princess is very convincing, interesting and all that, it seems to us that she might be a little more diplomatic in making unpleasant replies.

"Vodvil a la Mode" was offered by Finlay and Hill and a third member, acting as a "stage-hand plant" who was unbilled. The three know the art of selling their material and did so to good results here.

Ethel McDonough went through a day that didn't pass any too quickly, owing to a few spots in the material that dragged. Among these were the shop-girl bit and the theatre-box conversation. Brighter lines could be used to good advantage all through. Miss McDonough does as well as possible with her material.

Gene Ford, of Gordon and Ford, must be given credit for being a master, or rather mistress, in the art of changing appearances. The writer would almost be ready to take oath that the chestnut-colored, curly hair of the Miss Ford in this act never could have been the black-haired camp type formerly seen with Gordon. Her style of work is different now as well. It formerly used to be cold, smilingless; in fact, just of the "vamp" character. Now she not only smiles nicely, but works with a warm ingenuite type of personality. At any rate, she's better now than she was before. Bert Gordon is funnier than ever. When one considers that he is taking an act which has been done over five years (Bert and Harry Gordon) and making each line register a howl, Gordon must be given all the credit in the world.

Jack Wyatt's Scotch Lads and Lassies were entertaining with their songs, dances and pipes and drums. G. J. H.

### EIGHTY-FIRST ST.

Speech making by vaudeville performers is taking on epidemic proportions. They're all getting the habit of handing one out as an encore, or even less. As has been said recently in these columns, Lew and Paul Murdock, who opened the bill are a hard working couple who can dance as well as sing, getting a good hand for their efforts.

At last there comes a juggling act that's different. At least the "Royal Gascoignes" have found the knack of doing an old thing in a new way. Gascoigne, with an accent decidedly English, dances while he juggles such things as knives, forks, fruit, chairs, paper cones, etc., delivering some clever gags along for good measure. He had the ladies gasping with his cannon ball performance and when he balanced five chairs at one time on his forehead. He introduced "Bertha," a clever spaniel, who did some balancing acts and somersaults.

Charles (Chic) Sale, with his impersonations of rural characters, was the bit of the evening as a laugh maker. Chic arrives on the stage as a preacher, making the usual Sunday announcements in Church. He was funny whether he smiled ingratiatingly or looked at his make believe flock with mock seriousness. The announcement that the regular Friday meeting and entertainment would be held on Tuesday, with steam heat as an added attraction was one of the best laugh getters. This was followed by an elapse of a minute and it was Tuesday in church and time for the entertainment.

Sale then impersonated several of the entertainers, male and female, all of them being well received. The last one, that of an old rheumatic fellow with an old brass horn convulsed the audience with laughter. Spitting tobacco juice, getting the horn tangled up in the piano stool, and his efforts to sit down which were hindered by the stiffness of his limbs and the tune he played on the decrepit instrument, stopped the show.

J. Rosamond Johnston and his inimitable five jazz artists came next in a new act entitled "Syncopation." The act was not entitled wrongly, for these colored performers sure can sing, play and dance.

Tom Patricola assisted by Irene Delroy in "The Girl and the Dancing Fool" opened their act with a song and dance, the girl's voice being rather weak but Patricola was there strong with the dancing. As a neighbor remarked, "considerable exertion," characterized his performance. He went at it as though he were fearful lest the audience be cheated. He proved to be a clever comedian and the ensuing dialogue that followed the dance was bright and snappy. The girl sang no more but appeared in two different abbreviated costumes and danced fairly well, her partner doing a lot of rolling on the floor and clowning in general. After more clowning by both, and a dance by Patricola who went at it again as though he wanted the folks to get their money's worth, they closed with a travesty on a Hawaiian dance.

George N. Brown, billed as the world's champion walker, closed the show with his combination of comedy and novel stunts. Two treadmills were a dial attached to show the laps were the chief source of the mirth that ensued, when those in the act are apparently recruited from the audience and attempt to walk on the treadmill, sliding off on their heads, etc., much to the delight of the audience. M. H. S.

### GUS DREYER SAILS

Gus Dreyer, the theatrical attorney, sailed on the *Aquitania* Tuesday for a three months' European trip.

## NEW ACTS

(Continued on Page 12)

### SANTLEY AND SAWYER

Theatre—Palace.

Style—Revue.

Time—Twenty-five minutes.

Setting—Specials in "one," "two" and "three."

Santley opens the act in "one," dressed in white flannels and straw hat, singing "Klick Klick," a camera song, and holding in his hand a kodak. The act goes to "three" and the large front of a camera is seen, an imitation, iris-diaphragm shutter opening to disclose a young girl in Spanish costume. The girl steps out, and standing on a small platform is lowered to the stage. This novelty piece of business gained a hand.

The business was repeated at intervals and bits from various Broadway shows presented in song, "Spanish Love," "Irene," "Mary," "Charm School" and others.

A neat bit was the "Three Ghosts" in "one," with two fellows and a girl, dressed in light-blue material, and head dresses representing the high cost of living with a dollar mark, whiskey with a bottle, and the blue laws with a quill pen and sheaves of paper. Some nifty stepping was done here that registered.

In "two" the large suspended lampshade atop which was seated, tailor-fashion, a girl in Oriental costume, was a clever conceit. The lighting from the lamp on the girl's face and figure was well thought out. Lowering the lampshade to the stage, the girl stepped off and did a dance, but in taking up the device the curtain backing caught and the back of the stage was visible, with several stage hands in shirt sleeves seen; this was not quickly rectified and detracted from the dancer.

At the finish of the dance, the lampshade once more descended, covering the girl as the lights were dimmed down to nothing, presenting a decidedly artistic effect and getting over for a good hand.

The closing scene was in black and white and showed a bridge of black leading up to a black velvet moon, a black velvet cushion seat, on which sat Ivy Sawyer in a short costume of black.

Coming down the bridge, Miss Sawyer danced to the music of Chamminade's "Pierette," and was joined by Santley and the rest of the company, who did a song, "Hero's Honeymoon," and dance for a finish, a laugh accruing from the fact that a colored child was seen in the moon, and an extra effect, which swelled the hand at the finish, being provided by a black velvet boat, propelled across the stage, under the bridge, by Santley and Sawyer, while a number of black balloons were dropped from the flies to the stage.

The act went over very well and an encore was sung, as in their previous revue, and worded to express thanks for the way the offering was received.

After acknowledging the applause again, Hassard Short came on with the pair for a bow.

Miss Sawyer might take this tip, pay a little more attention to her poise in the singing of the encore bit and stand a little more gracefully. H. W. M.

### BILLY BERNARD BOOKING

Billy Bernard, a former vaudeville performer, has gone into the booking business with Sam Ashe. Bernard will sail for Europe in July to book acts for appearance in America. He will also represent several American acts while abroad.

### MUNDY IN VAUDEVILLE ACT

Jack Mundy has joined the act of Welsh, Weber and Mundy, which will open on the Loew time, May 23.



# VAUDEVILLE

## JEFFERSON

(Last Half)

Rekoma, "The Gentleman Equilibrist," released the brakes with his act of athletic feats. Graceful and sure, his feats were well executed. His leisurely mode of exit went good.

Jos. McCormack and Billie Regay in "Steps A-La-Carte" followed with their song and dance offering. McCormack as a comedian and Miss Regay wears abbreviated costumes. They open with a medley of popular songs which is followed with a dance, McCormack lending a little comedy with the aid of his trick hat. They close with Miss Regay playing a small trombone while her partner danced. Received a fair hand.

The laugh makers of the evening were Farrel-Taylor and Company in their "African Duke" sketch which is chock full of variety. Billed with Farrel and Taylor were Edith Swan, trombone and Carlena Diamond "vaudeville's youngest harpist." The two men were in black face, one of them dressed in female attire, taking the part of a maid, the other takes the part of an "African Duke" part of the time. They open with a funny dialogue and song, before the curtain. When the curtain goes up Miss Diamond is discovered playing the harp. The pretentious appearing harp generally regarded as a "fake instrument" by some on account of the high fallutin tune that is generally played on it, redeemed itself in her hands.

For she succeeded in black-jacking the harp for a series of ragtime tunes that won for her tremendous applause. There followed the "Duke" scene, unusually funny, with Miss Swan who later played the trombone. They close with a Chinese scene, Farrel and Taylor as black Chinese, their conversation being cause of much merriment, and leave with one of them playing the saxophone while Diamond and Swan played the accordion and trombone respectively.

"The Intruder" with Fred Wayne, Loretta Marshall and Trucilla Candy is a clever sort of sketch, the two principals being apparently recruited from the audience. The curtain goes up, a girl proceeds to act and suddenly discovers that the rest of the cast hasn't arrived. When she announces this to the house two actors out of work volunteer to entertain until her players arrive. There is an argument between the man and his wife, etc., which is funny until the audience gets wise to the fact that its "all in the act." On the stage they do a song, dance and dialogue which was fair, and got them a good hand.

A bit of "Tip Top" came next with the appearance of Harland Dixon and the London Palace Girls. He opened with "What are the wild waves saying" song followed by the girls dancing with the precision of West Pointers at drill. Dixon's dancing was well received, the audience appreciating his efforts, especially the mechanical dance in Chinese dress. The girls did the same three principal ensemble dances that they did in "Tip Top."

"Making Nonsense out of Art" with Dave Vine and Luella Temple has a fair assortment of hokum attached, but went for a good hand however. The girl has a good voice which she might better use than have Vine do so much talking.

There's at least one crow who doesn't put in his time spilling the farmers' corn and he is in the act of "The Three Bobs" who closed the show. They open with their juggling stunts one straight and two comedian. Interpolated are several good tricks with a dog. The crowd did his bit for a good hand catching little things thrown at him, etc., and other clever stunts. M. H. S.

## CITY

(Last Half)

The Margy Duo, man and woman in a gymnastic act, opened and did a series of feats on tables three high; they got over fair and were followed by Green and Myra, man and woman in an act comprising singing and violin playing. In the middle of the act, the man plays three solos in succession.

Fisher and Hurst in a talking act in one have a small time routine, occasionally edited by references to cockroaches and a number of other things. The button sewing business is silly; there is no reason in the world why a woman meeting a stranger on the street, in front of a subway, would sew a button on his pants.

Denno Sisters and Co., two women and two men, in a well dressed dancing act of merit, were the first turn to wake the audience up, the ensemble and solo dancing being well staged, the taps good and the act getting over strong.

Frank Jerome opens with talk which is very weak and needs sadly, some material written for him. That old one about where do you come from and the different parts of a chicken, and a couple of others, did service around the time of the war of 1861. Jerome does some good acrobatic dancing, the head somersault, and a good somersault with a hoop.

"In The Morning" which we have reviewed in detail not a great while ago, went over fair and was followed by Heath and Spertling, whom we reviewed recently at the American.

The bill was closed by Colline's Dancers, a number of fellows and several girls, who did various dances in changes of costume. H. W. M.

## REGENT

(Last Half)

The vaudeville bill was somewhat shorter than usual for this house, due perhaps to the showing of the picture, "Sentimental Tommy." It opened with Martell's Mannikins, as funny an opener as there is. This puppet show is a vaudeville bill in itself, portraying a series of dancing acts. Most of the fun is provided by the "men" in the boxes, especially the one in the left-side stage box whose uproarious laugh is the signal for an outburst from the audience.

William Ebbs followed in the second spot with his ventriloquial novelty. He manipulates Eddie very cleverly so that the audience never suspects he is not a dummy like the one which Ebbs had thrown into the grip with so little care. The denouement is cleverly executed and catches the house in a surprise that brings it down.

Ethel McDonough in a clever skit which shows the daily life of a lady of leisure did not go over well at this house. Her lines are just a little bit too subtle and her language just a bit too good for the house. The act is not one which would be expected to stop a show anywhere, but it has its merits. But Miss McDonough played here to an almost completely cold house, in spite of the shadow scenes in which she is seen dressing behind a flimsy curtain.

Jim and Marion Harkins scored a big hit. Anything that's foolish is almost sure to go over for a hit at this house. Jim's confidences and his boogie actions got the audience so that the act almost stopped the show. Marion sang rather well and got a good hand, too, but the hit of the act was undoubtedly Jim. This act, like countless others in vaudeville, uses the old Stillman gag, "Where would vaudeville be without an Indian guide leading a Stillman?"

The hit of the show was "Tango Shoes" in the last spot. This group of old timers provides a run of clean comedy that gets the audience not only on its own merits but also because of the age of the purveyors. Bert Cole's manner in introducing his tango shoes is just a little too stiff, but the act is too good to be much affected by so small a detail.

The picture attraction for the show was "Sentimental Tommy" with Gareth Hughes, May MacAvoy, and Mabel Tallafarro. J. G.

## PROCTOR'S 23d ST.

(Last Half)

Luscova and Gilmore, a classy dancing act, worthy of the big time, opened the bill; see under New Acts.

Rose and Lee Bell, two girls, one, the brunette in a gown of fish-scales and brilliants with white slippers and stockings, the other at the piano, in gown of silver and black with panel back of black lined with white satin, trimmed with rosebuds, and her hair nicely marcelled, put over a number of songs, mostly "Blues." The one playing the piano might try voice building, as her voice is weak. The outstanding feature of the act was the way the brunette sold that published sob, solitude ballad, working up the finish to a very strong hand. This would have been the best closing number.

Sid Lewis, a nut comedian with a very clever finish to his act, will be reviewed under New Acts and Reappearances.

Ethel Clifton assisted by Joan Storm and Company, put over the sketch "Diamond Cut Diamond" to the plaudits of the spectators; we reviewed this act in detail recently, at that time Joan Storm was not billed. Now the writer hastens to give her full credit, for she plays the part of the detective camouflaged as a "dip" very well indeed, and holds the sustained interest.

La France and Jackson with their black-face comedy act, did not succeed in getting it over to applause. The turn is entirely too long and drags. Cutting the running time at least five minutes would improve considerably.

Nonette repeated the act which we have reviewed at the Palace and other Broadway houses, several times. Nonette is an artist and certainly knows how to sell her violin playing to the best advantage. She looks classy and has a wealth of personality. Getting over very strong indeed, and encore was forced and played "Dear Old Pal" as well as the writer ever heard it rendered. H. W. M.

## PRODUCING JUVENILE ACTS

Harry Schulman and Jack Blue have now in rehearsal several juvenile acts, which they will open during the first week in July, and which will play outside of New York, within two hours riding distance of the Metropolis. All acts produced by Schulman and Blue will be done by children ranging in age from three to fourteen.

The first of these include the "1921 Juvenile Follies Revue" with a cast of twelve, "Dancing School," with twelve children, "A Swedish Romance" with four children, and the "Broadway Trio."

## PROCTOR'S FIFTH AVE.

(Last Half)

Noel Lester & Co. opened the show with a melange of sleight-of-hand, wire-walking, and ventriloquism. His sleight-of-hand is just the ordinary run put over with a smile that gets them. He then does a juggling turn while sitting on a chair placed on the wire and afterwards follows this with a ventriloquial stunt balancing a table, with pitcher and glasses on it, on the wire. Lester has a movie smile that would pull almost any act through and he went over unusually well for an opener.

The second spot showed George and Lily Gordon in an ordinary xylophone act. Neither the personalities of the performers nor their playing pull the act out of the rut of "just xylophone" acts, so it went over poorly as it deserved. The management might profitably have juxtaposed this and the preceding act.

"Who's My Wife" played the third spot and went over well, in spite of one of two mishaps which began a series of unintended slips and flops that ran through the acts that followed. Much new material has been introduced into the latter half of the act and the falling pants, which were the feature of the act when it played the Riverside have been largely eliminated. As has already been written the act is tuneless and has good those music" antics are ungainly and a show a lack of finish or ability, due to inexperience.

Princess Ju Quan Tai in the next spot went over well with a series of American songs and one Chinese number, which was her best. Her "sing those song and make those music" antics are ungainly and show a desire to cater to low tastes in audiences, which may be justified but fails to improve a performance. She brings her sister out for an encore, which carries the act over for a big hand, though sister's singing and dancing are ordinary.

Princeton and Watson have a sophisticated act that makes a big hit, but would probably fail to go over so well at a better class house. His travelling salesman cracks, though many of them are hoary with age, went over for a good hand. Unpremeditated laughs were given the act when a bench Princeton sat on turned over and again when a reply of Miss Watson's received an unlooked-for claque.

Frisco, assisted by Loretta McDermott and Eddie Cox, proved the hit of the show. "The Kitchen Stove Rag" dance done by Frisco and Loretta is a good piece of caricature which is aided measurably by the costuming. Eddie Cox is a young man of unquestioned ability. He sings very well and dances almost as well as the renowned—he knows it—Frisco himself.

Bernard and Townes followed Frisco and go over almost as well. Their personalities are engaging and their singing and business unaffected to a degree which gets a big hand from the house. Bernard plays several of his own songs, but Townes sings through most of the act while Bernard plays.

The Bennett Sisters and Co. close the show with an athletic skit. One of them punches the bag, then they put on boxing and wrestling turns. J. G.

## AMERICAN

(Last Half)

In contrast to the show the last half of the preceding week, this was considerably better, opening with Juggling Ferrier, who did a routine of clubs, balls, hats, etc., and finished with a mirror-coat, cap and clubs.

Seymour and Jeanette, two colored folks in some nifty stepping and singing, stopped the show cold in the deuce spot, some feat on the roof. They both are neat, snappy workers.

Stanley and Caffery, two acrobatic dancers, with a comedy opening, went over very strong, in fact they were a riot. The instances of acrobatic acts being forced to an encore are rare, but this was the occasion of such demonstration, the boys did a few extra feats.

Baker and Rogers in a good comedy and singing turn, were next and made a decided hit. It has been some time since we have seen two comedians with the tramp make-up of years ago, and the misfit suits and it was a novelty, especially so to the present generation. See under New Acts.

"Fashion Revue of 1920," in which magnificent costumes were displayed and draped on pretty girls, will be reviewed in another department.

Lillian De Vere sang a number of songs and told some "kid" stories which were productive of laughter; her *piece de resistance* was the singing of "My Cavalier" which, used at the finish, sent Miss De Vere over, the other songs being weak.

Deland and Bear in a well played sketch in which the husband goes to Russia for six months, and returning, finds his wife is out until after midnight, suspects her of infidelity and gets out a gun to shoot "Tom, Dick and Harry" when "Triplets" are brought in by the wife. The acting of the two saved the piece, which is but small time material and unworthy of the talents of the pair.

Bert Walton made a hit; see under New Acts and Phinna Brothers with head-to-head and other acrobatic feats closed. H. W. M.

## HAMILTON

(Last Half)

Considering that there was nothing remarkable on the bill to serve as an attraction, the half-sized audience that attended the opening matinee could be counted as fairly good business. Douglas MacLean, in "The Home Stretch" was the main attraction. The vaudeville bill didn't contain anyone in the way of big "names," but was an entertaining lay-out, which more than served its purpose.

Dallas Walker did fairly well as the opening turn offering a routine of rope-spinning bits. Miss Walker makes a fair appearance and does her work well, but the turn needs a punch.

Miller and Capman offered their various eccentric dance bits. Every time we have seen these boys, both have worn thin neckties, with a four-in-hand knot, with their tuxedos. The fact that they look neat helps a lot, but is it their purpose to start a new style? As eccentric dancers, both are very good. The taller of the two does a comedy number that's sure-fire.

"Almost Single," the comedy sketch done by Julia Nash and C. H. O'Donnell, had an original twist to it in the writing that makes it entertaining even though one has seen it before. In addition to being cleverly written, which is generally the first asset for a sketch, it is being done by a cast who use every line for the full benefit that line can get.

The mere fact that Lady Tsien Mei is supposed to be Chinese and offers character numbers that include Italian, English, Irish and others, would be a novelty in itself, but added to that is the fact that Tsien Mei does all of these character bits exceptionally well. She speaks English in a soft tone without any accent, for which audiences should be grateful, and also makes a wonderful appearance. Her imitations of the different animals and poultry, such as one would find at a county fair, are excellently done.

George Ford and Flo Cunningham have made a few changes in their act, by taking out the Rose Stahl and the James K. Hackett bits, have put a new opening and new lines in all though the act. The "quarrel" bit is still in. Here are a likeable team, who make the most of their personalities from their entrance. Both are clean looking, do a clean act, which pleases all through. They are a proof that there can be appreciation for acts that leave all smut aside.

"Flirtation" has two new people in the cast consisting of Billy and Billie Taylor who were last with Eddie Rorden's "On Fifth Avenue." However, the two do little in this act, and after seeing the dance the boy did in the other act, his routine in this one is disappointing. Frank Ellis is a clever comedian, even though he has resorted to several gags used by other acts, among which are Joe Morris' "Hot Dog." Dorothy Van works well with him. G. J. H.

## AUDUBON

(Last Half)

The fact that the Hamilton went into a split week policy this week didn't seem to affect the rapidly improving business here on Thursday evening. For that matter, a comparison of both bills would put the Audubon far ahead, both in film and vaudeville attractions. This house had for its feature attraction, "Reputation," which due to the excellent publicity arranged by Ben Jackson for the two weeks in advance of it, drew effectively.

The Leach La Quinlan Trio, consisting of two stout girls and one man, started the bill with a wire act of the "wow" type, for each stunt offered is of the sensational kind. The girls held the different slack and pulley wires, either by means of a strap around the back of their heads, or through iron jaw work, while the man performed on the wires.

The Four Dancing Demons, consisting of two colored couples, went along only fairly well, until their closing number, when they went into routine of acrobatic and Russian dancing that fully explained their billing of "demons."

Burke and Touhey are still doing their Irish characters, with the falling bench bit, and on Thursday evening, did the act as though it were new. They got quite a few laughs, and also made an effective finish with the pipes and dance bit.

Larry Harkins and his Melody Monarchs, the act being done by a cast of four, were entertaining. The turn will be fully reviewed under New Acts and Reappearances.

Harry Hines had evidently come to the theatre in a rush, for he didn't appear in make-up, and the "crazy-shirt," was also missing. In fact, Harry looked like any ordinary salesman. Hines has a number of stories that are somewhat inclined to be a little blue, but not objectionally so. In fact, all are very clever. The cleverness, might exclude the "Cross-Eyed Judge" and the "Gold" story has been told by several other acts. The "Jump out of the Window" gag is too old to be told, as well as the "Stranger in New York" gag.

Walter Mantney and Company closed with a very pretty dance act. See New Acts. G. J. H.



# VAUDEVILLE

## SAM LIEBERT AND CO.

Theatre—Proctor's 23rd Street.  
Style—Comedy sketch.  
Time—Twenty-eight minutes.  
Setting—Interior in three.

"The Shattered Idol" by Addison Burkhardt in which Sam Liebert and Co. appeared, seems to be just that. At best it is an old time idea worked over with a few good laughs in spots, but lacking any big idea in punch, either in the dialogue or novelty of situation, and has furthermore an exceptionally weak finish.

In justice to the writer, however, let it be said that although the girl who played Sadie or "Sadalah" as she is called in the sketch, was pretty and attractive, she was very far from capable and was decidedly amateurish.

The action of the piece concerns the expected return of "Sadalah" from Vassar College by Mr. and Mrs. Ginsburg, and a young fellow Milton Cohen who has been in love with the daughter.

Jacob Ginsburg, played by Sam Liebert in the same character make-up he used formerly in the "End of the World"—Tobolsky act, entered and did the watch gag and business that he used in the sketch referred to. "What time is it," says the young fellow. "It's all ready half past," replies Ginsburg. "Half past what," says Milton. "I don't know, it's stopped," is the answer.

Ginsburg is in the film business and with some of the profits has purchased a number of gilt chairs and other furniture; he arranges three of the chairs in a row, as he says, like a moving picture theatre and has the price tags put on by Mrs. Ginsburg, to show the daughter how much they cost. Ginsburg has a speech that he is going to make to "Sadalah" and hands Milton the paper on which it is written.

"Sadalah" attempts one of those Rose Stahl "Chorus Girl" entrances and proceeds to be very much "up-stage," using a vocabulary understood in the sketch by no one but herself.

Ginsburg wishes to make his daughter a present of a watch, and proceeds to make the speech written on the paper with Milton prompting; if anything could be more ridiculous than this, or more inane in these days of theatrical advancement, the writer has not seen it. The bit could be taken out bodily.

In spite of years of education at Vassar, "Sadalah" pronounces often "off-ten," instead of *often*, as she flies into a temper and tells her father to keep his old watch. Later in more plain English she criticizes her lover, "tells him off," adversely comments on the other members of the family, none of which is resented until she takes a "slam" at her mother, when Ginsburg, no longer able to control his fiery Jewish temper, obligingly steps out of his character, losing his dialect, to launch into a lengthy denunciatory and sob speech. It was evidently intended for a hand, but Liebert let it down at the finish. "Sadalah" started to whimper and said she was crying not because of herself but "m-m-moth-er," and then made a speech supposed to be sad, but in which the educated Vassarite was emotionless.

The 'phone rang and Ginsburg thinks he has been ruined because his film company has failed, when a few seconds later Milton enters to say that he had 'phoned just to "pauperize" the girl so that she would marry him. At the finish of the act, Ginsburg says, "Let's go out and get something to eat—let's get some Chop Suey," which is about as inconsistent a conclusion as some of the rest of the act.

They jockeyed for applause with the various members of the company, and Liebert did his old stunt of pulling the wig instead of staying in the character.

H. W. M.

## NEW ACTS AND REAPPEARANCES

### FORD, SHEEHAN & FORD

Theatre—City.  
Style—Dancing.  
Time—Twelve minutes.  
Setting—Special in "Three."

The setting was in gray and old rose with an old rose backing centre.

The man entered with black cutaway coat, white vest, top hat, gray trousers, black shoes, white spats and a cane; the blonde girl in orange yellow and black, and the two waltzed around as "Beautiful Dancers Need Beautiful Clothes" was sung. The girl evidently took it quite seriously as she never smiled once, presenting an absolutely immobile face.

Following this dance there was a wait preceding a Spanish dance which was lifeless and soporific in its effect.

In a gown of wistaria shade and silver, a little life was shown by the brunette and some front and back kicks which were not good, the back kicks being quite poor. A contortionistic effort including cartwheels and a poor imitation of Pearl Regay in the back bend to the floor followed. The girl managed to get her shoulders on the floor but was not able to rise without the assistance of her hands and the get-up was awkward. She stalled for a hand and a bow after this.

A Jazz dance followed, the three dancing together for the finish.

Part of the back of gray cye was turned to the audience through carelessness and some printed letters showed.

The turn is not smooth, needs considerable rehearsing and a re-arrangement of numbers; the girls might both learn to smile and show a little more pep. Some novelty in either dances, costumes, setting or something, different from a host of others, might be interjected to make the offering either an artistic or a good commercial proposition which it does not seem to be at present.

H. W. M.

### LUSCOVA AND GILMORE

Theatre—Proctor's Twenty-third Street.  
Style—Dancing.  
Time—Twelve minutes.  
Setting—Specials in "One" and "Three."

A classy, well-staged dancing act that should have no trouble getting the big time, was presented by Luscova and Gilmore.

The opening was a number by the man of the act before a black scrim drop upon which was worked in silver, a spider web, at the periphery of which were green leaves and branches, as if the web were suspended between trees.

The girl, a shapely blond, made her appearance in a short costume of flowered georgette trimmed with blue, bare knees, pink socks and slippers and a hat of pink and blue, trimmed with ostrich plumes.

A neat double dance was done by the two, the music in the orchestra sounding like a cymbal solo, accompanied by the other musicians. At the end of the dance a very good split was done to a hand.

In "three," another scrim was discovered in yellow and black, with the spiderweb idea carried out here also; the girl makes her changes behind the scrim, being dimly seen.

Toe work and poses comprised the next dance, a back bend while on one toe being very good, and getting a hand.

In a gown of black and jet, a very graceful dance by the girl preceded a vocal selection by the man, and for a finish the two put over a fast jazz dance to very good applause. The girl has lots of personality and grace and the man is an adequate partner.

H. W. M.

### SID LEWIS

Theatre—Proctor's Twenty-third Street.  
Style—Nut comedy.  
Time—Nineteen minutes.  
Setting—"One."

A very good "nut" comedian is Sid Lewis who, although he tells old ones, and does business similar to Bert Fitzgibbons and others, nevertheless in his off-hand style of working and nonchalance, puts over his material to good laughs, hands, and has furthermore, a peach of a finish that seems original with him.

That gag about "100 doughnuts"—"getting a suit"—"give him thirty," is of the Sam Sanford days, but they laughed at it, so what's the use trying to get new ones; Lewis believes when he is digging to dig far enough back to fool most of them.

The one about taking a cigar out of a box to make the box a cigar-lighter, is of slightly more recent vintage.

Standing at an angle of approximately 60 degrees, Lewis does a recitation that goes from the sublime to the ridiculous, and received a hand.

He worked several gags with members of the audience used to "feed," a clever idea, which went for laughs and then used a girl plant in a box who sang a ballad in good voice while Lewis fished with a tie and cane in the painted fountain on the drop, and then laid down on the stage and smoked a cigarette.

Lewis had promised the girl a drink of coca cola if she would help him in the act. After the song she started to leave the box. "Where are you going," said Lewis. "Out for that coca cola," said the girl. "Wait, I'll go with you," replied Lewis. "Why, you can't go with me; you've got to finish your act," said the young miss. "Oh, the hell with the act," was Lewis' line, after which, taking hat and coat, he made an exit over the foots and through the front of the house.

Some of the audience got it at once, and started a hand, but it was some minutes before the crowd was "wise" that it was really the finish to the act; when they did, a good hand was given, even after the lights had been flashed for the next turn.

H. W. M.

### DOYLE AND MAGEE

Theatre—Proctor's 125th Street.  
Style—Comedy.  
Time—Fifteen minutes.  
Setting—One.

As a vaudeville act, the offering of Doyle and Magee is peculiar. Their skit, entitled, "In the Park," opens with a fat, elderly and doleful person sitting on a park bench. A policeman comes along and questions him. He answers the officer's questions as though he had the mentality of a child and later announces that he is "Boob McNut." After the dialogue the doleful one squeaks out an old-fashioned ditty. More questions and foolish answers, then the cop puts over a song about the way the language is taught to us. Their last song is the one about "Paddy McGuinness' Goat." They close with the doleful one suddenly becoming grief stricken while the patrolman tells the audience that actors have their troubles, his partner having had a sad occurrence in his family. His wife fell down the cellar stairs, "and broke eight bottles of home brew" chimes in the sad one. Though they manage to get two or three laughs, the act has no action or scarcely anything else to commend it. The turn might do for the small time, but elsewhere its value is doubtful.

M. H. S.

## HARRY HAYDEN CO.

Theatre—Proctor's 125th St.  
Style—Sketch.  
Time—Twenty-three minutes.  
Setting—One (special).

Slow in tempo, though far from being dull, Harry Hayden and Company's new comedy skit was well received. The curtain rises and Hayden as a crest-fallen love-sick boob is discovered occupying a chair on the veranda of his girl's house. From within come the strains of a Victrola. As the music stops he exits while a man and girl enter. She sends him for a glass of water and the "boob" returns. There follows a sort of lovers' quarrel. She refuses to keep an engagement to play tennis with him and he taunts her with the fact that she is flirting with a married man. "Why that's the reason he's so nice," she answers. And as an afterthought, "My, but you're old fashioned." This seemed to tickle the women in the audience. The girl exits and the other man returns with her glass of water. The lover's trouble which is discernible on his face brings forth some advice from the older man. "Give 'em the cave man stuff," he advises. The girl returns, drinks the water and she asks about his wife. He laughs it off and leaves. This is the cue for the boob-lover to spring the cave-man stuff that the other fellow told him about. His weak attempt at it gets him many laughs. The object of his love leaves and in breezes a buxom blonde, whom he hasn't seen in four years. She tells him that she is married now. The audience of course perceives that she is the wife of the other man. The blonde also gives him some advice on love and how to make his girl love him. She goes out saying, "Call on me, if I can help you." The other man makes his appearance and again coaches the boy on the gentle art of making love. The boy is alone again when the blonde enters, taking a seat at his request. His shy but determined way of making love to the girl according to the instruction he has received is cause for much merriment. Finally he puts his arm around her and as she tries to get away pulls her down on his lap. Enter the other man, with girl, "How dare you make love to my wife!" But wife jumps at husband and bawls him out. "Home wrecker," shouts the husband to the boob, the boob replying with the same lines with which he had been coached by the husband, also fires back the same answer he received when he asked husband what he was doing with his girl earlier in the act. Exit the blonde dragging husband along. Girl cries and the boob-lover suddenly acquires cave-man tactics and takes her home. While the players have a good situation they fail to make the most of the denouement and could put it over with much more punch it seems. Outside of that they all do well with their parts, and get a few curtain calls, for their efforts.

M. H. S.

### AGNES KANE

Theatre—Harlem Opera House.  
Style—Talking and singing.  
Time—Twelve minutes.  
Setting—In one.

When one has read for the past few months about different men who have had from three to four and more wives, he would think that Miss Kane has a pretty good idea for her material, in talking about her five and six husbands. But ideas are worthless unless properly expressed.

At present, Miss Kane is just a number two spot small time single. She does talk bits, and some singing, in fair manner. She has a fairly good personality which could be developed. She can also use improvement in the lines of her material.

G. J. H.



## LONDON

## PARIS

## FOREIGN NEWS

## SYDNEY

## MELBOURNE

LONDON IN MIDST OF WORST  
BUSINESS SLUMP IN YEARS

All Theatres, Legitimate, Pictures and Music Halls Affected—  
Combination of Strike and General Poor Business  
Conditions the Cause

LONDON, May 23.—London theatres of all kinds, legitimate, music hall and motion picture, are experiencing the worst business period that they have ever gone through. Most of the theatres are being kept open only by heroic methods on the part of the managers at the earnest behest of the government. Business conditions up to a few weeks ago were exceedingly bad, due to the stagnancy of trade and industry and the great unemployment crisis, but now that the coal strike is in force the bottom has dropped out of the theatrical business.

Train and tram service has been greatly cut down, especially the late trains. This makes the people living at any great distance from the theatrical district hesitant about patronizing theatres.

The government, cognizant of the seriousness of the situation, has requested the theatre managers to keep open for moral effect during the strike. The closing of theatres at this time, government officials say, would plunge London and in a meas-

ure the whole country, into a period of darkness and dissatisfaction approachable only to the dark period of the recent war.

The managers are standing losses and most of the performances are being given to three-quarters empty houses. The only attractions that are at all profitable just now are "Mary" and "The League of Nations," Cochran's new revue.

The London Theatres of Variety, the big music hall circuit, a short time ago, gave two weeks' notice to all theatre employees of every theatre on the circuit, in view of the threatening strike situation. These dismissal notices were later called in, however, and it is understood that the request of the government had a great deal to do with this reaction.

If the coal strike, which seems to be continually gathering force, continues for any great length of time, it is felt that the majority of the legitimate houses, which are suffering the most, will be forced to close, as they will not be able to stand the strain much longer.

## TEACHERS BAR "SHIMMY"

PARIS, May 23.—The Congress of Dancing Teachers, which recently met here, is opposed to the shimmy. M. Lafargue, secretary general of the Congress, and most of the teachers, believe that the "shimmy" and the "shudder" must go if the highest interpretative art is to be attained.

The tenor of the meeting was strongly in favor of the waltz modernized by the aid of some new steps. Demonstration of three new waltz steps were given, and the session broke up resolved that an attempt must be made to restore the grace and charm of dancing of the good old days.

It is said that "jazz" only survives in dancing circles due to the interested influence of "certain foreign elements."

## ORCHESTRA STRIKE SETTLED

LONDON, May 23.—The members of the Leeds Hippodrome Orchestra who went out on strike last week, returned to work Monday night. In company with other employees of the Variety Theatres Controlling Company they were given two weeks' notice, with a view to curtailing expenses. The orchestra, reduced in numbers, gave voice to strong disapproval. The musicians however returned with the two who were dismissed, it being understood that the two are only appearing in the orchestra for two weeks having been engaged for another production.

## LAUDER PASSES ON PLAY

LONDON, May 23.—Harry Lauder and Sir Thomas Lipton headed a party of "Scots" who during the week descended upon the Kingsway Theatre to judge whether "Hunky Dory," as produced, is a fair photograph of the Scotch lowlands and whether the comic life is really true to color. Sir Thomas gave his hearty assent and Harry, although he assented, did so a little less heartily. London is well pleased and says it's Scotch whatever the Scots might say.

## "CHU CHIN CHOW" CLOSING

LONDON, May 21.—"Chu Chin Chow" will close its five year engagement shortly at "His Majesty's" and thus conclude the world's record run.

Last week the company gave its 2,165th performance during which time 3,000,000 persons witnessed the show at "His Majesty's."

## MOULIN ROUGE TO BE REBUILT

PARIS, May 23.—The famous Moulin Rouge, whose destruction by fire before the war was responsible for the downfall of Montmartre as the Parisian centre of gaiety, is being rebuilt and may be reopened before the end of the summer. However, the theatre itself may not be reopened as the present owners of the site are known to favor a more profitable use of the building.

American dance hall managers have been trying to get the use of the enormous basement and the underground portions of the structure are being redecorated, although the deal has not yet been sealed officially. There is a belief current that the centre of Parisian gay activities would shift back to the Place Blanche from the Place Pigalle if the famous old resort were reopened.

There have also been suggestions that the theatre be quickly rebuilt for movies. Such a move would make the Moulin Rouge the rival of the Paris Opera, which, recent reports say, is to be given up to movies on afternoons when no opera matinee are billed.

## DRINKWATER TO ACT

PARIS, May 23.—John Drinkwater will play the part of Banquo when James K. Hackett appears in "Macbeth" at the Odeon Theatre at the invitation of the French Government. Mrs. Pat Campbell also signed a contract last week to appear as Lady Macbeth, but a sudden illness which overtook her soon afterward forced her to cancel the engagement. Her physicians forbade her appearance in the play. Mr. Hackett now contemplates, according to local reports, offering the part of Lady Macbeth to Mary Anderson de Navarro.

## RETURN DATE FOR "CHERRY TREE"

LONDON, May 23.—"The Cherry Tree," one of the best sketches seen in vaudeville for some time, is paying a quick return visit to the Victoria Palace. The piece excellently played centers upon the performance of Harry Green in the role of George Washington Cohen.

## BERNARD GRANVILLE SCORES

LONDON, May 14.—Bernard Granville has scored a great success here in "Mary," which has been produced by William J. Wilson.

## VIOLET LORRAINE RETIRING

LONDON, May 23.—Miss Violet Lorraine, one of the most charming comediennes appearing on the London stage, is about to marry Edward Joicey, a nephew of Lord Joicey, and said to be very wealthy.

Miss Lorraine is appearing at present in C. B. Cochran's revue "London, Paris and New York." This she says is her farewell appearance and when the run is ended she will play no more. However her friends believe that she will eventually return to the stage, for her extreme popularity must prove an irresistible attraction to her. It is related of Miss Lorraine that at the outset of her career, having learned the art of self defense, she used to knock the "Johnnies" cold who persisted in annoying her at the stage entrance.

Lord Joicey, uncle of Miss Lorraine's fiancée, is rated as one of the three richest men in England. He is a director in several coal companies and railroads, and was a member of Parliament for over twenty years.

## NEW BARRIE PLAY READY

LONDON, May 23.—First nighters are stirred up over the forthcoming production, Sir James Barrie's "Shall We Join the Ladies?" and Lord Dunsany's fantastical comedy "If." Mystery has surrounded the Barrie's play. The first act only was produced at the Academy of Dramatic Art Friday night, when Dion Boucicault acted the principal part, supported by sixteen of the best known actors and actresses in London. Sir James has not completed the play but will soon, and Boucicault will produce it. Lord Dunsany's play makes fun of the present and past manners and dives into the East which Lord Dunsany showed America he knows so well.

## OPERA AT HAMMERSMITH

LONDON, May 23.—The Carl Rosa Opera Company, which is playing an engagement at King's Hammersmith, have announced as their repertoire, "Faust," "Aida," "Madame Butterfly," "Carmen," "Lohengrin," "The Bohemian Girl," "Tannhauser," "Il Trovatore," "Tales of Hoffman," "Cavalleria Rusticana," "Pagliacci," "Mignon," "La Tosca," "Maritana," "The Meistersingers," "La Boheme," and "The Valkyrie."

The opening opera was "Samson and Delilah."

## COMEDIAN LEASES CASTLE

LONDON, May 23.—Stanley Lupino claims the distinction of being the first comedian to have a castle for a residence. Mr. Lupino has leased the Maxstoke Castle, a fourteenth century Warwickshire castle near Birmingham, complete with baronial hall drawbridge and moat. "I intend to have a house warming party and invite the entire Hippodrome company," said Mr. Lupino.

## ACTS AND FILMS FOR MAXWELL

LONDON, May 23.—Variety acts and pictures will continue to be the policy of the new Maxwell Theatre, Pollockshaws, Glasgow, which opened recently.

The house has a seating capacity of 1,000 and is under the management of James Noble, late of the Paragon, Glasgow, and the Pavillion, Saltcoats.

## "FAUST ON TOAST" CLOSING

LONDON, May 23.—The Gaiety closed last Saturday a week at short notice. "Faust on Toast," which had been playing there, is to be rewritten so the new version will be in two acts instead of three. The rhymed couplets will be eliminated and new scenes and songs added.

## MORE AGENTS LICENSED

LONDON, May 23.—Licenses to carry on employment agencies were granted by the London County Council recently to Tom Arnold, Holborn Theatrical Agency, and John Haley Henschel and Meyer Goodman representing Herschell's Variety Agency.

## ANIMAL BILL AMENDED

The Performing Animals (Prohibition) Bill, as amended in Standing Committee, is due to come before Parliament for its third reading on June 3. The section prohibiting the riding of horses or ponies by other than human beings has been omitted from the amended bill. The bill provides that artists presenting performing animals, either domestic or wild, shall be licensed.

The amended bill reads as follows:

"Be it enacted by the King's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, as follows:

"Penalty for exhibiting performing animals.—1. Every person who shall keep or use, or act in the management of, any place wherein there shall be exhibited for the purpose of public entertainment any performing animal or bird, whether of domestic or wild nature, save as herein-after expressly provided, or shall permit or suffer any such place to be so used, shall be liable on summary conviction to a penalty not exceeding ten pounds for every day there shall be so exhibited for the purpose of public entertainment such performing animal or bird: Provided always, that every person who shall receive money for the admission of the public on behalf of any other person to any such place shall be deemed to be the keeper thereof.

"Saving for horses and military tournaments.—2. This Act shall not apply to the case of an animal or bird of a domestic nature which has not been previously trained for the purpose of such entertainment, nor to the case of horses which have been so trained, nor to the case of animals ordinarily used in military tournaments or exhibited by any person licensed to train and exhibit animals by any justice of the peace in such form as may be prescribed by a Secretary of State.

Commencement.—3 This Bill shall come into force twelve calendar months after the passing thereof.

Short Title.—4 This Act may be cited as the Performing Animals (Prohibition) Act, 1921.

## PRODUCER HYPNOTIZES ACTORS

LONDON, May 23.—According to Godfrey Malins, producer of motion pictures here, he hypnotizes his actors and actresses to have them register the proper emotion in the correct manner. Malins claims that he has used hypnotic suggestion in all of his films lately, with great success.

## "EASTERN MAID" STRANDS

LONDON, May 23.—The "Eastern Maid" Company, under the management of Richard Huntley, was left badly stranded at Weston-super-Mare.

The members of the company were in such financial straits that relief was sought from the Salvation Army.

## PALACE POLICY CHANGES

LONDON, May 23.—The Palace Theatre, at Shaftesbury Avenue, has adopted a policy of one feature picture and from four to six vaudeville turns.

Jules Darewski has been appointed exclusive booking representative.

## BARRY LUPINO RETURNS

LONDON, May 23.—Barry Lupino returned to London after an absence from England that lasted several years. He visited many parts of the world including South Africa and Australia.

## FOX LEASES STUDIO IN ROME

ROME, May 23.—William Fox has leased a studio here. J. Gordon Edwards, the director, will arrive and produce films, the players to be recruited largely from the Continent.



# BURLESQUE

## AMER. DECIDES IN FAVOR OF "CLOSED SHOP"

### ANNOUNCE POLICY FOR SEASON

At a meeting of the producing and house managers of the American Burlesque Circuit last Thursday in the Columbia Theatre Building it was voted that the present policy of closed shop would remain in effect next season. It was decided, however, that the shows would carry but two union men instead of three. These men are to be the carpenter and the property man. The shows will not carry electricians.

There has been considerable speculation just what this circuit was going to do about employing union men, but all rumors to that effect were set to rest at this meeting.

It was also voted that all shows on the circuit would pay the chorus girls a salary of twenty-five dollars a week. This is a standard salary and it is expected that the owners of shows will live up to it. The girls are to receive no more nor less.

It was also decided that a clearing house for chorus girls would be opened in New York. Each show is to pay ten dollars a week for the up-keep of the clearing house. The money is to be paid into a fund and the expenses to be taken from this fund. At the end of the season what money there is in the fund will be paid back to the show owners pro rata.

The idea is similar somewhat to the scheme that James E. Cooper had in mind last Summer and was published in the CLIPPER at the time. After the season opens, chorus girls will register at the clearing house. If a show is short a girl, or any number of them, the manager will wire to the person in charge for the girl and the type he wants, a pony, medium or show girl. The clearing house will send the chorus girl to the show on the first available train, the expense of the trip, being taken from the fund.

This is also done to keep the girls from jumping from one show to the other. The managers having had considerable trouble in the past with girls, who join a show coming into New York and playing with it, while it is here and then jumping, just before it goes West.

### FIELDS AND MASON SIGN

George Jaffe signed, last Saturday, Harry (Hello Jake) Fields and Dixie Mason for his American Circuit show next season. Fields has been featured with E. Thos. Beatty's "French Frolics" the past seven seasons and is one of the best-known comedians on the American Circuit. Miss Mason was with the "French Frolics" last season and created considerable impression by her work. It was her first season in burlesque. Jaffe has two good performers in Fields and Miss Mason.

### BUD WILLIAMSON RECOVERS

Bud Williamson has recovered from a recent operation on his throat, which was performed six weeks ago by Dr. Frank Millar. It was a similar operation to that performed on Jimmie Cooper this spring.

### ALICE LAWLER IN ATLANTIC CITY

Alice Lawler will open for two weeks at the Cafe De Paris, Atlantic City, on June 6. She is playing a few weeks in vaudeville around New York in the meantime.

### WINTER GARDEN CLOSING

The National Winter Garden will close for the season Saturday night and will open about the middle of August.

### MUST CLEAN UP PERFORMANCE

Speculation is rife as to the identity of the two burlesque stars who were scheduled to be dropped from the circuit next season on account of their performance which is said to be of the suggestive type. They were to be barred from appearing in any show whatever on the Columbia Circuit. Due to the fact that both performers, one of whom is said to be a woman, have contracts with the owners of a show, pressure has been brought to bear and the Columbia Amusement Co. has decided to give them another chance. However, they have been warned to "watch their step" when playing next season.

### WATSON BUILDING NEW THEATRE

PATERSON, N. J., May 23.—"Billy" Watson, burlesque star and owner of the Orpheum and Lyceum theatres here, purchased a property at the corner of Broadway and Church Street, on which he will build a theatre that will seat 3,500 people, and which will show vaudeville and motion pictures. The purchase price of the property was \$85,000.

The new theatre will be built along the lines of the big New York houses, the plans already having been drawn.

Watson is also negotiating for a location in Passaic, where he will build a theatre that will accommodate 3,200.

### COOPER SHOW IN NEW LONDON

Bluch Cooper sent a show entitled "Beauty, Youth and Folly," which played at a Moose festival in New London last Friday and Saturday. Bert Wesson took the company up to New London. The show may be put on the American Wheel next season as a regular burlesque production.

The company includes Frank Hunter, Bert Lahr, Charlie Wesson, Lew Turner, Jimmy Waters, Babe Lahr, Helen Andrews, Miss Holmes and a chorus of twenty-four.

### TOM HOWARD CLOSING

Tom Howard will close at Kahn's Union Square Saturday night and rest until rehearsal time next August. Ed Jordan last season with "Sweet Sweetie Girls" has been engaged to open in Howard's place. He will work opposite Joe Rose. The two comedians will produce the shows at this house for the next two weeks. Jordan has been engaged for two weeks. Billy Spencer will follow him.

### GUS FAY'S MOTHER DIES

BUFFALO, N. Y., May 18.—Mrs. Mary J. Jerge, mother of Gus Fay, died at her home yesterday, of heart trouble. She was seventy-two years of age at the time of her death. She is survived by two other sons, besides Gus. Gene who has been playing vaudeville, and Henry, a non professional who resides in this city. Interment will be in Pine Hill Cemetery.

### CASINO CLOSSES SATURDAY

Manager Sutherland will close his Casino, Brooklyn, for the season, Saturday night, with "Jingle Jingle." The house will be entirely renovated. A new rubber tile flooring will be put on the orchestra floor. The front of the building has had a sand-blast cleaning and looks like a new front. The house will be redecorated inside.

### BONNIE LLOYD SIGNS

Bonnie Lloyd, acrobatic soubrette, signed with B. F. Kahn last week to open at his theatre on September 1. Miss Lloyd was with the "Jazz Babies" the past season. Kahn is now set for his women principals for next season. The women there now, with the addition of Miss Lloyd, making five all told, will complete the female cast.

## "BEAUTY REVUE" WINS FIRST PLACE

### LEADS IN SEASON'S RECEIPTS

President I. H. Herk of the American Burlesque Circuit announced Monday the first ten shows to finish in the season's receipts race on his circuit the past season.

The prize winner being the "Beauty Revue" in which Jimmy Cooper finished the season way out in front. Jack Reid's "Record Breakers" were second. Barney Gerard's "Some Show" featuring "Bozo" Snyder was third. E. Thos. Beatty's "French Frolics" featuring Harry "Hello Jake" Fields, was fourth. Lew Talbot's "Lid Lifters" featuring Harry Lang was fifth. Lena Daley and Her Kandy Kids were sixth. The Iron and Clamage shows were next, "All Jazz Revue" coming seventh and "Naughty Naughty" eighth. Pat White finished ninth and Stone and Pillard were tenth.

### STOCK BURLESQUE SCORES

WILKES-BARRE, Pa., May 21.—The stock burlesque at the Majestic, this city, which is produced by Bert Bertrand, is proving a big success and the night performances have been selling out the past week.

There will be a new bill next week in which the following will appear: Billy Gilbert, Bob Williams, Jack Shutta, Gertrude Ralston, Belle Young and Caroline Ross. Bertrand will produce the show.

The house opened four weeks ago with "tab" and vaudeville. The following week the policy changed to burlesque, Bertrand producing the shows, and the business picked up at once. The house will continue the present policy all summer.

### NEW NAME FOR "HITS AND BITS"

Arthur Bearson will call his "Hits and Bits" show of last season "Bits of Broadway" next season. He will retain the title of "Step Lively Girls." He has signed so far for his two shows Jamie Coughlin, Chas. Ahearn Company, Evelyn Cunningham, Walter Morrison, Edna Knowles, Patti Moore, Jack Pillard, Alice Lawler, Florence Talbot, Gladdin Reilly, Eleanor Harte, Jay C. Flippin and the Osaki Troupe, so far.

### ELLIOTT WITH SUNSHINE CO.

Nick Elliott, who has been at the National Winter Garden the past few seasons, is now connected with the Sunshine Theatre Corporation which controls the Fourteenth Street Theatre, Sunshine Theatre and Casino Theatre, a picture house, all in New York.

### KOSTERS AT HIGHLANDS

ATLANTIC HIGHLANDS, N. J., May 20.—Chas. (Kid) Koster and Mrs. Koster arrived here this week and will remain for the summer. They have been spending the summers the past few years at Lake Hopatcong.

### MARK LEA STOCK CLOSES

NORWICH, Conn., May 21.—The stock company produced by Mark Lea closed an eight weeks' successful engagement here today.

### COMEDIANS SIGN

Billy Vail's three comedians for the "Sweet Sweetie Girls" next season will be Ed. Jordan, George Leon and Bobby Wilson.

## KAHN'S UNION SQUARE HAS SHOW FILLED WITH CLEVER COMEDY

Tom Howard produced another fine comedy bill at Kahn's Union Square last week. He called the first part "Ladies' Club" and the burlesque "Without the Law" and they were crowded with comedy situations that fairly kept a good sized house in an uproar of laughter all Friday afternoon. There were prettily arranged numbers staged by Solly Fields that were nicely taken care of by the lady principals and chorus girls, who looked very sweet in their pretty frocks.

Tom Howard and Joe Rose had no trouble in putting the comedy over. Howard in his famous "booby" comedy character, just made them howl with delight out front, while his partner, Rose, as the funny little "Dutchman" proved an excellent foil to Howard.

Joe Lyons, who has become very popular at this house since he opened her a few months ago, handled the "straight" part in such a manner that he stood out. He is one of the first straight men that has played this house in many a day, who is not afraid to wear more than two different suits during the performance. He makes a number of changes and always looks neat.

Johnny Kane, the young dancing juvenile, gave a fine account of himself in several of the scenes. He is one juvenile who cannot alone sing, put a number over and dance, but can read lines. He put "Chicago" over in a clean-cut fashion.

Eddie Welch is doing the characters. He did one "mad" bit in one of the scenes very well and was awarded applause for his efforts. He also did several other characters well.

Kitty Warren, who closed the week before with George Belfrage's "Hip Hip Hooray" at the Columbia, opened at this house last week and was given a big reception, as they know this clever little soubrette at the Square. She was there last Summer and spent several years in stock to that house previously. Although she looks a little thin, she is the same "peppery," vivacious soubrette as when we saw her last. She can put a number over, dance with the best, can read lines and work with the comedians. Miss Warren sang "Jazz Band Mad" and "Aunt Jemima Jubilee" with plenty of action.

Frances Cornell was a big help in the bits, feeding for laughs in many of the scenes. She had her share of the numbers and put "Leaves Begin to Fall" and "Somebody Has My Share" over for encores.

Heien Adair, whose pleasing smile always is a welcome, was very much in the limelight in the bits and with her numbers. Her offering was "Moonlight" and "Cherie," both a success.

Margie Pennetti won favor singing "Wee Bit of Lace" and "Home Again Blues," the latter taking half a dozen encores. She also worked well in the bits.

At the opening Miss Warren in a song introduced the different principals, one at a time and the chorus last. The girls Kahn now has are a pretty lot and they can sing.

The "mouth organ" bit started the comedy, with Howard and Miss Cornell doing it. The "argument" bit was well taken by the audience, with Howard, Rose, Welch, Lyons, Kane and the Misses Cornell and Warren and Pennetti doing it.

The "Sightseeing Bus" number was a good idea and well carried out. Howard led the number, with Kane, Welch, Lyons and Rose following, with two chorus girls on either side.

The "cop" bit was amusing with Howard, Rose, Kane, Welch and Miss Warren working in it.

Gara Zora in a classic dancing specialty at the finale of the first act did very well.

A lot of comedy was worked up in the "vanity box" bit by Howard, Rose, Lyons, Welch and the Misses Warren, Adair and Pennetti. The minstrel bit went over as Howard, Rose and Welch did it. Howard played a one-string violin.

There was a good sized house on hand for a warm afternoon and they all stayed until the finish of the show. Sid.

### DODY SUES STOCK SALESMAN

Sam Dody has brought suit, through his attorneys, Kendler and Goldstein, against Herman Lefkowitz, a stock salesman, for the recovery of \$600. According to Dody, he purchased from Lefkowitz stock in the "Associated Tires Stores, Inc.," for which he paid \$600. He alleges he purchased this stock on a guarantee from Lefkowitz, to the effect that the stock would be listed on the Curb in six months, or else Dody would receive his money back and Lefkowitz would take the stock off his hands. This, claims Dody, was in February, 1920, and the stock has not been listed as yet, and Lefkowitz, he claims, refuses to live up to his guarantee.

### BURLESQUE NEWS

(Continued on page 27)





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## CAMOUFLAGED SMUT

Not a great while ago, an effort to "clean up" vaudeville resulted in the elimination of many gags, stories, songs and pieces of business of doubtful and shady character.

Lately a certain laxity in the theatres around New York has been noticed, and also creeping in, is a pernicious habit of camouflaging a really dirty story. While there is nothing essentially out of the way in the story as it is told, and while it may not even be said to be *double entendre*, nevertheless, the intent to play to the gallery is obvious and the coarse laughter that results from the telling of doubtful material, indicates that the point has carried.

Quite a number of years ago, this was a favorite trick of several performers, who would clean up a story of the gutter, and in the telling, would get a mild laugh down stairs and a big one upstairs, because the "bunch" up there would recognize the story, and mentally fill in the gaps with the suggestive and smutty lines of the brothel.

Today we have several doing the same thing, a gag being "pulled" at the American last week with a young girl plant in the box that should not only be censored, but should never have been allowed in the first place.

There were few men present who did not get the underlying import of "Meet the wife—get that woman out of the house before your father comes home."

Coarseness, vulgarity or filth of any kind is never, under any circumstances or conditions, commendable, but it is very doubtful whether the spoken word is half as bad as the insinuating lecherousness of the implied vulgarity, spoken with a knowing look, a pause, an intonation, a lifting of the eyebrows.

Vaudeville is like everything else, we either elevate or descend, we never stand still, and if we are going to improve, if we have in mind the betterment of mankind in general, the preparation of the minds of the youths of today, who will be the great men of tomorrow, let's

"clean up" vaudeville and clean it up right, instead of in a half hearted way, with a splurge here and there which will do no lasting good.

## DIFFERENCE OF OPINION

Editor N. Y. CLIPPER:

Dear Sir:—In your issue of March 30 my act was reviewed by H. W. M. who wrote, "The act made a decided hit, shows class, big time and stopped the show. It should have no trouble in big time houses."

In your issue of May 18 in reviewing the same act your critic G. J. H. wrote, "Typical small time number, two-spot combination. Their material is weak." How can you reconcile this evident contradiction?

Yours very truly,  
DU TIEL & COVEY.

## Answers to Queries

E. B.—Hyde & Behman built the Folly Theatre, Brooklyn.

Song—Fred Helf wrote, "A Picture No Artist Can Paint."

O. M. C.—William A. Brady was manager of Koster & Bials in 1899.

B. P. O. E.—The Elks were organized in New York City, Feb. 10, 1868.

R. S. H.—Feist & Frankenthaler published, "My Money Never Gives Out."

M. M.—William Faversham appeared in "Brother Officers" at the Empire, New York.

H. S. H.—"Pliny" was written by Dave Reed, Jr., and published by J. W. Stern & Co.

R. G. L.—Rosalie, Alf Grant and Bert Leslie were with Robie's Knickerbockers the same season.

M. C. L.—Miss Langtry presented "The Degenerates" at the Garden Theatre, New York.

T. H. F.—George A. Kingbury was manager of the American Theatre, New York, at that time.

Roll.—M. Witmark & Son acquired the music publishing business of Weber, Fields and Stromberg.

Vaud.—Harry Brunelle was manager of Joe Schmitt's Vaudeville Exchange at 2 Union Square, New York.

H. H.—Josephine Hall originated the title role in "The Girl From Maxim's" at the Criterion Theatre, New York.

J. E. M.—William Collier played "Mr. Smooth" at the Manhattan Theatre, New York. Dan Mason was in the cast.

Chic.—Christie MacDonald played the title role of "Princess Chic" at the Casino, New York, but Louise Wills Hepner was in the cast.

Aaron.—James O'Neill was born in Kilkenny, Ireland, about 1851. He appeared in "The Musketeers," under the direction of Liebler & Co.

P. S. L.—Joseph Coyne was with Louis Mann and Clara Lipman in their comedy, "The Girl in the Barracks," at the Garrick, New York.

23.—Carver B. Cline was manager of Koster and Bials, New York, for a time. He died February 12, 1900, at the Bellevue Hospital, New York.

M. H.—Jerome K. Jerome wrote "Miss Hobbs." Annie Russell played the title role. Charles Richman and Clara Bloodgood were in the cast.

Rural—"Sis Hopkins" was written by Carroll Fleming. Rose Melville created the title role at the Van Culer Opera House, Schenectady, N. Y.

M. S. H.—Fritz Williams, Nellie Butler and E. M. Holland played together in "Coralie and Co., Dressmakers," at the Madison Square Theatre, New York.

O. S. M.—Mrs. Fiske appeared in "Becky Sharpe" at the Fifth Avenue Theatre, New York. Tyrone Power, Maurice Barrymore and Robert V. Ferguson were in the supporting cast.

38.—Nat C. Goodwin and Maxine Elliott opened in "When We Were Twenty-One," at the Knickerbocker, New York, Feb. 5, 1900. Neil O'Brien, Clarence Handyside and Henry Woodruff were in the cast.

Harris—Olga Nethersole appeared in "Sapho," written by Clyde Fitch. Hamilton Revelle was "Jean," Fred Thorne and John Glendenning were among those in the cast, at Wallacks Theatre, New York.

H. B.—John Oliver Hobbs (Mrs. Craigie) wrote "The Ambassador" in which John Mason played at Daly's, New York. Albert Howson played the character of "Toto." Mary Mannering and Elizabeth Tyree were in the cast.

S. O. R.—Fay Templeton and Otis Harlan appeared together in "Broadway to Tokio" at the New York Theatre. Others in the cast were Ignacio Martinetti, Nick Long, William Gould, Joe Ott, Joseph Sparks, Josie Sadler, Christine Blessing, Mildred Stoller and Gilbert Gregory.

C. D.—William H. Gillette appeared in "Sherlock Holmes" at the Garrick Theatre, New York, November 6, 1899. George Wessels played "Moriarty" and Ralph Delmore created the role of "James Larabee." Katherine Florence played "Alice Faulkner."

M. C. H.—Israel Zangwill wrote the play "The Children of the Ghetto," adapted from his novel. It was produced at the Herald Square Theatre, New York, with Wilton Lackaye as the "Rabbi"; Frank Worthing, William Norris, Gus Phillips, Richard Carle, Madame Cottrelly, Mabel Taliaferro and Blanche Bates were in the cast.

O. H. C.—Terry McGovern defeated George Dixon at the Broadway Athletic Club, New York, January 9th, 1900, in eight rounds. Sam Harris, Charlie Mayhood and Terry Lee were McGovern's seconds. Tom O'Rourke, Frank Hart and Bob Armstrong were in Dixon's corner. John White was the referee.

H. O. M.—William Young dramatised "Ben Hur" and the play was produced at the Broadway Theatre, New York, November 29, 1899. Edward Morgan was "Ben Hur"; William S. Hart, "Messala"; Henry Lee, "Simonides"; Frank Mordaunt, "Balthazar". A performance of the play, for copyright purposes, was given November 21 at the Duke of York Theatre, London, Eng.

## TWENTY-FIVE YEARS AGO

Amy Lee and Frank Doane were with the "Miss Harum Scarum" Co. at San Francisco.

Jas. B. Gentry was on trial for the murder of Madge Yorke.

Harry Conor, George Bean, Frank Lawton, Arthur Pacie, J. Aldrich Libbey, Julian Mitchell, Geraldine McCann, Patrice, Sadie MacDonald, Amelia Stone, Madeline Lack and Bessie Clayton sailed for Australia with "A Trip to Chinatown." Joe Paige Smith was manager of the company for their American tour.

Bronson Howard was president of the American Dramatic Club.

"The Geisha" was presented at Daly's Theatre, London, England.

"Counter Tenor" won the Metropolitan Handicap at Morris Park, N. Y.

Al Reeves' Big Show included "25 Whites and 25 Blacks."

Josie Gregory was at the Trocadero Music Hall, New York.

## Rialto Rattles

### A NEW ONE

Spring has come!

### AN IDEAL VAUDEVILLE BILL

Joe Cook.

### NEARLY TIME

For the post mortems at the club house!

### IT CERTAINLY IS NOT TRUE

That on the Ziegfeld Roof, Bee Palmer is shaking for the drinks.

### SO

George Cohan is playing in the "Tavern." George always was a comedian.

### ARE

The purveyors of the film of Henry the Eighth, using "Deception?" They are.

### WOULD

De Wolf Hopper refer to a question for decision by the V. M. P. A. as "Casey at the Bat?"

### SHAKESPEARE

Was far ahead of his time. Did his famous "To be or not to be," refer to the Volstead act?

### DID

The Queen of Sheba have anything on Betty Blythe? What ho, has Betty Blythe anything on the Queen of Sheba?

### THERE CERTAINLY WAS

A big clean up not only inside the Putnam Building, but outside as well; we hardly recognize the old place!

### SOMEONE HAS ASKED

Where are all the agents in the Palace theatre building on Saturday afternoons. Ask Thomas Edison.

### THERE'S ONE THING CERTAIN

If Carpentier wins the fight, he can sing "All By Myself" and if he loses, we suggest "Home Again Blues."

### NO DOUBT

A young girl whom we reviewed as having poor diction, wrote and said her vowels were pronounced clear "consonantly."

### WE ARE MOST SURE

That a revue producing cyclist, admits it is a shorter ride through the aisles of a theatre on a bicycle than it is in the seat of a railroad train to Atlanta.

### DO YOU

Think that Gilpin is a great actor, asked an editor of one of his critics?

"Well I suppose he earns his money," said the young fellow, "he was sweatin' when he got through."

### WE NOTE

That Manhattanites are starting a collection so that Bert Fitzgibbon, Jack Rose, Sid Lewis and other "Nut" comedians, may have enough material to satisfy their chapeau destroying proclivities all next winter.

### NEW NOVELTIES FOR ACTS

Recite Gunga Dhin!

Use a piano lamp.

Address the orchestra leader by his first name.

Have a Jazz Band.

Sing "Sidewalks of New York."

Imitate Pat Rooney, Eddie Foy, Al Johnson.

Don't forget Eva Tanguay. (Use "I Don't Care.")

Have a "plant" in a box; a pretty girl preferred.

The voice doesn't matter, BUT

The spotlight does!

Sing a "Blues" number for a finish, and Have the drummer "cymbalise" it extensively!



# MELODY LANE

## MUSIC BUSINESS TAKES BRACE IN SPITE OF SUMMER'S APPROACH

**With the Approach of the Heated Period Sales on Songs Are Increasing and Hope Is That the Big Slump of the Industry Is Over**

Sales on sheet music usually drop to their lowest point around the end of May or first of June when the heated period usually begins and from then until the opening of the theatrical season, business in the song line is almost non-existent.

Music men have therefore been looking to the coming summer with much dread, for the slump which hit the business months ago was not only expected to carry over into the Summer but would, it was believed grow worse until the break of the season.

Sales comparisons, however, do not bear out the pessimistic outlook of many of the music men for while sales are still far from good there has been a decided improvement during the past month and instead of falling off steadily with the approach of summer have taken a decided brace.

While the end of the season is too close at hand to look for any big brace in sales records the improvement which is noted all

along the line is at least a good indication of what can be expected when the season really gets under way and that is that the entire business can be counted upon to return to something resembling its former degree of prosperity.

There are several reasons for this, one being the lowering of the retail price in the syndicate and department stores. The thirty and thirty-five cents retail price is practically a thing of the past in so far as the syndicates are concerned, the owners and managers of which seeing the tendency of the times have reduced prices on all their merchandise, music included.

While the old ten cent price for popular numbers is a thing of the past, it is admitted that thirty and thirty-five cents is too high for a popular number and the retailers have almost without exception decided upon a twenty-five cent price. This seems to suit the great majority of buyers and the result of this is being reflected in the increased amount of business.

### TABLET FOR "MADELON"

PARIS, May 23.—A tablet inscribed to "La Madelon," the marching song which was so popular among Allied soldiers, is to be unveiled next week on the wall of a schoolhouse at Fontenoy sous Bois. The inscription reads, "From this house La Madelon started forth on her tour of the world."

The tablet commemorates the point at which the famous song first entered into Allied history. It had been sung just preceding the war in a Paris theatre, but failed to gain popular acclaim. Early in the war, an actor who had heard the song in Paris, scored a great success with it in the schoolhouse at Fontenoy. Within a few weeks it became the marching song of the French army. Before the first battle of the Marne it had spread to Great Britain and every American doughboy knew it before the second battle of the Marne.

### WANTS SONG IN CONGRESS

WASHINGTON, D. C., May 23.—The "Star-Spangled Banner" will be sung in Congress every morning if Representative Appleby, of New Jersey, a new Republican member, has his way. He introduced a bill making the choral practice compulsory, after the chaplain's prayer, every morning. He accompanied the bill with a statement to the press, in which he said: "The 'Star-Spangled Banner,' which has been an ornament and strength to our nation, will stir the patriotic impulses and be a daily inspiration to every American."

### JAZZ IS DYING HARD

Jazz is dying hard, which was proven by the success of the Frisco Dancing Contest which was held last week at Proctor's Fifth Avenue Theatre. Forty applicants took part on the several evenings that the contest ran and the theatre was packed with people patiently waiting until the close of the regular performance to witness the dancing. Mr. Frisco and his company were there and met with big success.

### STEVENS IS MECHANICAL MGR.

Vernon Stevens, formerly Chicago manager of the A. J. Stasny Music Co., is now in New York, where he has been appointed manager of the mechanical reproduction department of the company.

He has placed several of the new numbers with the rolls and record companies.

### MILLS APPOINTS MANY AGENTS

E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association, is expected back in New York, after a two weeks' trip through the south.

Mr. Mills made the trip in the interests of the Society of Composers, Authors and Publishers and appointed representatives in the southern states.

The society has not been legally represented in the extreme southern states and in consequence thereof the returns have been far less from that section than in other parts of the country.

The appointment of legal representatives in those states will greatly increase the revenue of the composers' society.

### WRITERS ON PUBLICITY TOUR

In the interests of the Songwriters' Protective Association, a recently formed Wheeling, W. Va., organization, composed chiefly of amateur writers, K. B. Mansell, president, and Irving Atkins vice-president, are making a trip to New York to confer with music publishers.

According to an announcement made by the writers, they have a large amount of new and original material and are making the trip to arrange for its publication by legitimate houses.

### JIMMY FLYNN INJURED

Jimmy Flynn, the singer, who has been connected with the professional departments of a number of the big music publishing houses, is in a hospital suffering from a number of injuries received in an automobile accident which occurred at the Columbus Circle on Sunday night.

The car was being run at a fast rate and skidded on the wet pavement, throwing Flynn out.

### RAY WALKER TO PUBLISH

Raymond Walker the song composer, who was formerly associated with the Irving Berlin Music Company, is now playing at the Campus on 104th street, and will shortly start to publish some of his own compositions under the name of the Ed Raymond Music Co.

### COOTS WRITES "FRIAR" SCORE

J. Fred Coots, of the McKinley Music Co., has written a large portion of the musical score of the "Friars' Frolic," which is to be presented at the Hudson Theatre on Thursday night.

### SETTLES ONE "BLUES" SUIT

Perry Bradford, the colored songwriter and publisher, whose song "The Crazy Blues" is alleged in a suit now pending in the United States District Court to be an infringement of a song also written by Bradford and published by Frederick V. Bowers called "The Broken-Hearted Blues," settled the claim put forward by Shapiro, Bernstein & Co. that the song also infringed on "The Harlem Blues," another song written by Bradford and published by Shapiro-Bernstein.

The settlement Bradford made with Shapiro-Bernstein, through Alfred Beekman of the law firm of House, Grossman and Vorhaus, eliminates that publishing firm as a possible interested party in the Bowers suit.

The "Crazy Blues" song has been recorded by most of the mechanical companies and is reported to be a big seller.

### WOMEN CONDEMN JAZZ

ATLANTIC CITY, May 16.—The New Jersey Federation of Women's Clubs in convention here has condemned the jazz music at present in vogue and endorsed a scheme to make it unpopular. The Federation will endeavor to "make good music popular and popular music good" by giving a series of popular concerts at which only "good" music will be played during the summer in the clubs, schools and other institutions throughout the state.

According to the sponsors of the plan dance steps that have aroused many Jersey communities and led to the appointment of dance censors, will go out of style by reason of the "good" music campaign.

### COMPOSERS AT LAMBS' GAMBOL

A musical novelty entitled "The Composers of America" will introduce sixteen melody exponents in the Lamb's annual Gambol to be held at the Hippodrome next Sunday night.

Appearing in this feature will be John Philip Sousa, Victor Herbert, Silvio Hein, Baldwin Sloan, Gustave A. Herker, Raymond Hubbell, Irving Berlin, B. C. Hilliam Gitz-Rice, Percy Wenrich, Victor Jacobi, Max Hoffman, R. H. Bowers, Lou A. Hirsch, Rudolph Friml and Harry Tierney.

### "DASH QUILTS THE MUSIC GAME

Irwin Dash, for years connected with the music business and who was connected with a number of the larger houses, has quit the music business.

He has entered the commercial business and has connected with his father, a shirt manufacturers of Philadelphia.

### HONORING SONGWRITERS

CHICAGO, Ill., May 23.—As a tribute to the musicians of the State, the Illinois Federation of Women's Clubs at its twenty-sixth annual convention at the Drake Hotel, will devote an entire evening, May 26, to Illinois composers and writers of popular songs.

### HAGEN OUT OF MILLS

Milt Hagen, formerly advertising and publicity manager of the Jack Mills, Inc., music house, severed his connection with the firm on Saturday. At present he is at work completing a new comedy opera which is to be produced early next season.

### COBB AND EDWARDS AGAIN

Gus Edwards and Will Cobb, who were song writing partners twenty years ago, have re-united and turned out two new songs entitled, "When Eyes Meet Eyes and Lips Meet Lips" and "I'm Afraid of You."

### MAX DREYFUS SAILING

Max Dreyfus, of the Harms Co., will sail for Europe on June 4. He will be away several months.

### COSLOW WINS APPEAL

Sam Coslow, the lyric writer who brought suit against Joe Ribaud, Joe Gold and Joe Gibson, writers of the song "Grieving For You," and was recently denied a temporary injunction by Supreme Court Justice Bijur which would have restrained Leo Feist, Inc., from paying royalties to the three writers pending the final judgment in the suit, won his request on the appeal he made from the decision to the Appellate Division. The Appellate Division reversed the order of the lower court and granted the motion "to the extent of enjoining the defendant Leo Feist, Inc., from paying over to the individual defendants one-fourth of the royalties now due or which may come due hereafter under their contract with it, said one-fourth of the royalties to be retained by Feist until the determination of this action."

Coslow, who sued through a guardian-at-law, alleged that he wrote the lyric of "Grieving For You" and sold it to one of the three defendants for \$25, they writing the music for the song. He asserted that when he found out that Ribaud, Gold and Gibson had had the song published, he disaffirmed the sale of his rights and demanded that his name be placed on all copies of the song and that he receive his share of the royalties.

### CLARK GIVES BIG PARTY

CHICAGO, Ill., May 23.—Frank Clark, western manager for the Waterson, Berlin & Snyder Music Company, fathered a "get-together" party at his home here last week and the event went down into local history. It lasted exactly 60 hours, and some of those that attended are under the impression that the affair is still going—360 invited guests made merry. The profession was equally represented with other walks of life and a gala time is reported. It was a novelty affair. Mr. Clark gave up two large rooms in the top of the house where all sorts of games were played. Roulette and Chuckaluck taking the honors. The north side police are endeavoring to find the owners of two automobiles that were found about the Clark residence. One is a Stutz and the other a Mercer. Refreshments were plentiful and the event was declared to be the most enjoyable of any held here in years.

### JACK MILLS MOVING

Jack Mills is preparing to move from his quarters in West 45th Street to larger offices on or near Broadway. He is negotiating for a large floor space in one of the big Broadway buildings and will move within the next few weeks.

### "LIGHTNIN'" NOW A SONG

Leon De Costa, who is connected with T. B. Harms, has, with the permission of John Golden, written a song, "Lightnin'," which is dedicated to Frank Bacon, the star of the play of that name.

### HARRIS RETURNING TO COAST

CHICAGO, Ill., May 23.—Mort Harris, Pacific Coast manager for the Waterson, Berlin & Snyder offices, passed through Chicago on Friday. He is returning to the Pacific Coast, but will visit a number of cities en route.

### "CHERIE" SCORES QUICK HIT

"Cherie," the new Leo Feist, Inc., song has scored one of the quickest hits on record. Released less than six weeks ago it is being featured by scores of the best singers and is one of the biggest sellers in the Feist catalogue.

### MACK WRITES A SONG

Arthur Seymour author of "Rose" and George C. Mack last season with Dave Marion's show, have placed a new number with Jack Mills called "I Waited Till Dawn."



Ray Kossar is now working at Healy's Golden Glades.

Billy Escow has joined the office staff of Franklyn and Curtis.

George Le Maire has been engaged for George White's "Scandals."

Walter Weems left the bill at the Folly, Brooklyn, last week.

Harry Fox is playing the last half of this week at Far Rockaway.

Alfred Weber is now associated with the Lillian Bradley exchange.

Jean White opens with "Snap Shots" at Stamford, Conn., May 27.

Gladys James opened at the Palais Royal, Atlantic City, this week.

Kitty Doner has been booked to play at Far Rockaway in the near future.

Andrew Mack played the Merrick, a picture house at Jamaica, last week.

Pantzer Sylvia opens on the Pantages time at Winnipeg, Canada, June 11.

Etta Harrigan was booked for Healy's, Boston, through the Walker Exchange.

The Innis Brothers were engaged last week by Flo Ziegfeld for the new "Follies."

Margaret Illington, has recently purchased a country home near Ossining, New York.

Dot Marsell opened on the Plimmer time in Kingston, May 23, with a new single.

Ethel Barrymore will revive her old success, "Carrots," at the benefit show for the S. Rankin Drew Post at the Hippodrome next Sunday night.

Flo Wallace, soprano, is playing the Parthenon Theatre this week; booked by Harry Walker.

Beatrice Lee and Peggy Randall open May 23 at Healy's, Boston; booked by Harry Walker.

"Veronica," a dancer who recently appeared in "Somebody's Sweetheart," has sailed for London.

Aline Weaver and Lovey Lee will take the place of the Darling Twins in Ernestine Myer's new revue.

Mabel Harper and Elsie Weber arrived in New York on Sunday after playing three years in the West.

Willie Solar closed his season at B. S. Moss's Broadway Theatre on Saturday, after 38 successful weeks.

Claire Eames will star in "Swords," written by Sidney Howard and to be produced by Brock Pemberton.

Jack Fox, who has been in Chicago for several weeks, is expected back in New York the first week in June.

Daly, Mack and Daly, who are playing the Keith New England time, are due to arrive in New York, June 5.

Lang and Rogers have been booked by Harry A. Romm to open in Boston, May 30, on the New England time.

Lloyd and Whitehouse replaced Anthony and Arnold in the Loew road show which opened in Indianapolis this week.

Henry Santrey and Anna Seymour were made man and wife recently and will be seen in vaudeville in a new act.

Florence Genova, who just closed with "Up in Mabel's Room," sails for her home in Russia the early part of June.

## ABOUT YOU! AND YOU!! AND YOU!!!

Corinne Arbuckle has been routed over the Fox time, and opens at the City Theatre the last half of this week.

Nita Naldi has been engaged to take the place of Dolores in "Sally," when the dancer leaves for a European vacation.

Harry Fox and Beatrice Curtis will be in the cast of the new show Al. H. Woods is to put out starring Bert Williams.

The Blossom Sisters, with Carl Burn's Orchestra, open on the Loew time at the Metropolitan, Brooklyn, next Monday.

Odiva and Her Seals, open at the Hippodrome, Leeds, June 6, and have sixty weeks to follow on the Fuller Circuit.

The Zires, who are playing Williamsport, Pa., this week, have been routed by Eddie Fredriks over the Amalgamated time.

Margie Hartoin, an eleven year old dancer, has been signed by Harry Schulman to be featured in a juvenile production.

Ralph Talbot, president of the Oklahoma Theatre Owners Association, arrived in New York last Saturday for a brief visit.

Grace Ellsworth has returned to the cast of the "Love Birds," now playing at the Apollo, after an absence of eight weeks.

Harry Weber, formerly of Weber and Wilson and "Dancing a la Carte" is now associated with the Lillian Bradley Exchange.

Mack and Betty have been routed by Harry A. Romm for a tour of the Sun time, and will open at Niagara Falls, May 30.

Jefferson De Angelis is the first to be engaged for the revival of the "Merry Widow." De Angelis will play the part of "Nish."

Lupino Lane will be featured in the tour of "Afgar," with Deleysia starred, when the season re-opens at Toronto, August 29.

Edith Gresham, daughter of the late Herbert Gresham, has been placed by Leslie Morosco for the lead in "Shavings" next season.

Max Waizman, who will play comedy leads for the Summer at Harrisburg, Pa., has been re-engaged for Adolph Klauber's "Like a King."

Louise Randolph replaced Margaret Wycherly in "Mixed Marriage," when Miss Wycherly was forced to retire last week through illness.

Ed. Zoeller, a composer, of Louisville, Ky., will open as accompanist with the Myrtle Moore Trio, shortly; placed by Harry Walker.

Kenneth Fox has been engaged by Henry W. Savage for "Shavings" which goes into rehearsal in July and opens early in August.

Clarke Silvernail, who did an act with Lester Sweyd in vaudeville, is now stage director with the Rumsey Stock Company at Rochester, N. Y.

Gus Sun motored from Springfield, and arrived in New York last week after a couple of days in Atlantic City. Sun will return to Springfield.

Marion Buckler, the Baltimore actress, has been engaged to play with Henry Hull's repertoire company at the Liberty Theatre in Dayton, O.

Lillian Lorraine has left the sanitarium where she has been confined sometime, and beyond a brace to support her back, seems as well as ever.

Dodson Mitchell will appear in the cast of "Two Blocks Away," which will feature Barney Bernard, under the direction of Charles Dillingham.

Long and Short have been booked for six weeks through the New England time, and leaves for Boston next week. Direction of Eddie Fredriks.

Frank Hunter, who has long been connected with the Bluch Cooper shows, is going to marry a non-professional, Miss Marie Woods of New York.

Mistinguet, the famous Parisian comedienne, will appear in a new revue at the Casino in Paris, next season, opening in the early part of September.

Alvira Yates, who was the prima donna in "Vanity Fair," an act in vaudeville, is at present rehearsing in a new act to be produced by Rosalie Stewart.

Al Miaco, the 81 year old circus clown, has retired from the sawdust ring for a short rest but says he will be back with the Ringling show next season.

Lillian and Anna Roth have obtained five weeks additional booking for their act, "The Night of the Party," which James Madison wrote for them.

Belle White, who played in "The Shop Girl" at the Gayety theatre, London, is now in New York and will be seen in musical comedy here next season.

Helen MacKellar replaced Peggy Wood in "Buddies" last week at the Wilbur Theatre, Boston; Donald Brian is the only member of the original cast left.

Roy Mack and Peggy Bradley, who have been playing in the middle west, are appearing at the Fifth Avenue this week and will be routed in the New York houses.

Dorothy Dahl, formerly Dahl and Walling, has just returned after four weeks around Boston; she is booked for Oxbidge and Nipmuck parks, week of May 30.

Frank Juhaz, the magician, has changed his name and will be known under the cognomen of Frank Shepard in the future. He opens on the Loew time at Knoxville, Tenn., May 30.

Armstrong and James are playing the Ridgewood and Jamaica this week, and have been booked by Arthur Lyons for the Amalgamated time, opening in Philadelphia next week.

William Courtenay, Julia Blanc, Jay Morley, Helen Fields and Frances Carpenter are in the cast of "Rip Van Winkle," in which Frank Keenan will open June 13 at San Diego, Cal.

Walter Brower has booked a few dates on the Gus Sun time in Lexington and Canton, to break his jump from New York to his home in Kentucky, where he will spend a short vacation.

Reynolds and Geraldine are now rehearsing a new act, in which they will open shortly with William F. Dugan as musical director. Messrs. Golden and Makalif staged the act.

Meyers and Hanford, James Clemons, Miss Lou Gorey, who was formerly in pictures, and Ted Lewis and his band have all been engaged for next season's Greenwich Village Follies.

Roscoe Ails and the Saxi Holtsworth Harmony Hounds, who own stock in a gas well near Tulsa, Oklahoma, announce that gas has been struck in the well drilled and that it has a big capacity.

Kate Condon, one of the famous Bostonians and more recently a member of the Park Theatre, American Society Opera Company, has opened at 43 West 86th street a school for comic opera.

Hugh Cameron, who played one of the leading roles in the defunct "Princess Virtue" which had a short run at the Central is now in pictures and is playing one of the roles in "Cappy Ricks."

Charles and Mollie King doubled from the Colonial to the Hamilton Theatre last week, to strengthen the last half show at the Hamilton, which ran short, due to the film. They started on Friday.

Myrtle Schaff, a Buffalo girl of twenty-two, who made her appearance at the Metropolitan last October in "Hansel and Gretel," has been engaged for the season of 1921-22 to sing mezzo-soprano roles.

Vinton Freedley has been engaged by Ned Weyburn to appear next season in one of the leading parts of his production of a musical play entitled "Flying Island," written by Mrs. Weyburn and Fred Jackson.

John F. Webber who played the part of the oil actor in "Juliet and Romeo" sketch has been engaged by David Belasco to play the part of Col. Tom Lawton with David Warfield in "The Return of Peter Grim."

Rita Challiss, who formerly worked with T. Nelson Downes under the name of Alice Ramsen, sails for London, June 9, on the Saxonia, to open at the Stratford, London; a tour of the Moss time will follow.

Kenney Mason and Scholl closed on the Pan time recently and play the American and Lincoln, week of May 30 and have been booked for Keeney's, Newark, opening June 6; direction of Eddie Fredriks.

Louise Bateman, an English blonde, has been engaged through the Leslie Morosco office, by A. H. Woods for the part of the bathing instructor in "Ladies' Night" for next season; the part was created by Hazel Dawn.

Josephine Victor, Harry C. Power, William H. Barwood, Marion Dyer and John F. Webber, are the members of the "Juliet and Romeo" act now playing the Keith big time, under the direction of Lewis and Gordon.

Billy Demarest, of Demarest and Collette, Jack Osterman and George N. Brown, have arranged a clown bit, which they broke in at the Fordham last week, and which they will do on all bills where they appear together.

Vincent Lawrence, author of "The Ghost Between," has just completed the book and lyrics of a new musical comedy which Stanley Sharpe and Charles Stewart, the producers of "The Ghost Between" intend producing in the fall.

Jean and Valjean, met with an accident while doing their acrobatic act at Loew's Theatre in Birmingham recently. In doing their act, by some mistake in judgment, their heads clashed together and both layed off for some time; the husband, Jean, was the more seriously injured.

Gladys Hanson, leading lady in "Mecca," is going to California to join her husband, Charles Emerson Cooke, who was formerly associated in New York with David Belasco. Mr. Cooke is now directing pictures on the coast.

Miss Hanson will open early in August in her original role as Sharazad when "Mecca" is played again.



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# FEIST FEATURES

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By Alex Sullivan and Harry Rosey

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By Lou Herscher and Joe Burke

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The Biggest Ballad Hit of the Season

## NOBODY'S ROSE

By Leo Woods, Martin Fried and John White

Willie and Eugene Howard's Big Hit

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## HAWAIIAN SKIES

Lyric by Fred Rose

Music by Ernie Erdman

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# DRAMATIC and MUSICAL

## "THREE MUSKETEERS," NEW MUSICAL PLAY, AT THE MANHATTAN

"THE THREE MUSKETEERS" a musical play in two acts and eight scenes. Book adapted and music by Richard W. Temple. Produced at the Manhattan Opera House, Thursday evening, May 19th.

### CAST

Louis XIII.....Charles Angelo  
Anne of Austria.....Paula Temple  
Cardinal Richelieu.....Edward Emery  
Lady de Winter.....Winifred Verina  
Constance Bonacieux.....Jean Wilkins  
Luke of Buckingham.....B. N. Lewin  
Comte de Rochefort.....Leo Stark  
De Treville.....Leonard Booker  
Athos.....Percy Carr  
Porthos.....John Parsons  
Aramis.....J. Humbird Duffy  
D'Artagnan.....Richard W. Temple  
Monsieur Bonacieux.....Edward Favor  
De Jussac.....Hedley Hall  
Gabrielle.....Beatrice Whitney  
Landlord.....J. H. Kline  
A Waiter.....J. Perloff  
A Spanish Grandee.....Sidney Stone  
An Agent of the Cardinal.....Percy Richards  
Patrick.....J. H. Kline  
Secretary.....Sidney Stone  
A Jeweler.....Hedley Hall  
A Chamberlain.....Lorenzo Vitale  
The Monk.....Frank Petell

After being announced and postponed four times, "The Three Musketeers," Alexander Dumas' romantic novel, was produced in operatic form, smacking somewhat of Gilbert and Sullivan, and with early Victorian atmosphere abounding throughout the piece.

Richard W. Temple, who played the leading role, adapted the book, wrote the music and other things, left no doubt in any one's mind but that he was in deadly earnest about it all. The librettist-composer-star in the role of D'Artagnan was the busiest man in seven states. His voice was fairly good, considering the fact that he was constantly out of breath running around the stage dragging a sword after him, fighting duels here and there. However, he managed to keep things moving all the time he was on, though he did use up considerable shoe leather.

The settings range from the odd and crude to the stately and impressive, the former such as a boudoir and the latter as a ballroom scene.

Miss Paula Temple, daughter of Mr. Temple, was in good voice as the "Queen," and filled that role satisfactorily. John Parsons played the part of Porthos, and has a sonorous baritone; Edward Emery as Cardinal Richelieu gave a crafty performance, and B. N. Lewin as the Duke of Buckingham was more than amusing. Percy Carr and J. Humbird Duffy were the other "sneakers," John Parsons being one of them.

The "Southern Light Opera Company" emerged very well indeed, considering the heavy and serious import of the music and book. The production was costly, some of it was handsome, despite the handicap of the Victorian setting. Popular prices are being charged, and there doesn't seem to be any reason why the public should not be satisfied, for Mr. Temple sure has done his best to please them.

### BUILDING NEW ERLANGER HOUSE

The Model Theatre will be the name of A. L. Erlanger's new house which will be built shortly on Forty-fourth street. The house will be constructed from plans drawn by Warren and Wetmore, the architects who designed the Ritz and Ambassador hotels.

The theatre will seat 1,200. It will be ready by the first of the new year, and will have a frontage of 125 feet on West Forty-fourth street.

### BROADHURST TO DO "TARZAN"

George Broadhurst has finished casting "Tarzan of the Apes," a dramatized version of the book by Edgar Rice Burroughs. The play will go into rehearsal soon.

### DILLINGHAM PLANS BIG SEASON

Barney Bernard opened last night at the Apollo Theatre, Atlantic City, in Aaron Hoffman's comedy drama, "Two Blocks Away." With this production Charles Dillingham opens his busiest season for which, with many casts still incomplete, he has already engaged 2,000 persons.

Two other Dillingham attractions will follow the opening of "Two Blocks Away" this summer, both of them to be tried out of town. The first of these, William Le Baron's "The Scarlet Man," has just gone into rehearsal under Fred G. Latham with John Cumberland and Frances Carson in the leading roles. This will be followed by Rida Johnson Young's comedy, "A Wise Child," in which Vivienne Segar will be starred.

Fred Stone will reopen at the Globe in the fall in "Tip Top" which closed when Stone hurt his leg last April. The original company, including the Brown Brothers, the Duncan Sisters, and the London Palace Girls, has been re-engaged.

Next season's plans for the Hippodrome have not yet been announced, but Mr. Dillingham's activities, it is said, will include many other plays and musical comedies, including the presentation abroad of "Apple Blossoms."

### "JOHN FERGUSON" AGAIN

The Theatre Guild revived "John Ferguson" at the Garrick Theatre last Monday night, for a three weeks' run. Augustin Duncan played the title role and Dudley Digges the part of Jimmy Caesar, in which he scored when the play was first produced two years ago. Mary Hampton played the part of John Ferguson's wife, Angela McCahill, the daughter, and Brandon Peters the son, and Barry Macollum "Clutie John."

"Liliom" was moved from the Garrick by the Theatre Guild to the Fulton Theatre, with Joseph Schildkraut and Eva Le Gallienne heading the cast.

### "GOLD" TO OPEN MAY 30

"Gold," the drama by Eugene G. O'Neill which John D. Williams will present Monday evening, May 30, at the Frazee Theatre, with Willard Mack in the leading role, will have in the cast, in addition to Mr. Mack, George Marion, Katherine Gray, Geraldine O'Brien, E. J. Balantine, Charles Francis, J. Fred Holloway, Charles D. Brown, T. Tomanoto and Scott Cooper. Homer Saint-Gaudens, who staged Mr. O'Neill's "Beyond the Horizon," will stage "Gold."

### WORLD TOUR FOR "DUMBELLS"

The Dumbells, the Canadian soldiers presenting "Biff, Bing, Bang" at the Ambassador, are to make a two-year tour of the world after their American season. They will visit Hawaii, Japan, China, Australia, India, Egypt and Europe, winding up the tour in London. The Dumbells have been showing for over four years.

### DINEHART TO STAR

Broadway, which has seen the lives of many famous men portrayed on the boards the past few seasons, is to be enriched by the presence of Edgar Allan Poe next season. A play based upon the life of the poet has been written by Bernard L. Rethy and Samuel Shipman; and the Selwyns are going to produce it with Alan Dinehart as star.

### "SIGN ON DOOR" AT WOODS

Chicago, Ill., May 23.—"The Sign on the Door," with Marjorie Rambeau, opened last night at the Woods Theatre. The show was originally scheduled to be the initial attraction at A. H. Woods' new Apollo Theatre, but on account of the delay in construction opened at the Woods Theatre.

## "SHUFFLE ALONG" NEGRO SHOW FILLED WITH FINE MELODIES

"SHUFFLE ALONG," a musical melange in two acts, with book by F. E. Miller and Aubrey Lyles and music and lyrics by Noble Sissle and Eubie Blake. Staged by Walter Brooks. Presented by the Nikko Producing Co., Inc., at the 63d Street Theatre on Monday evening, May 23, 1921.

### CAST

At the Piano.....Eubie Blake  
Jim Williams, Proprietor of Jim Town Hotel.....Paul Floyd  
Jessie Williams, His Daughter.....Lottie Gee  
Ruth Little, Her Chum.....Gertrude Saunders  
Harry Walton, Candidate for Mayor.....Roger Matthews  
Richard Cooper  
Board of Aldermen.....Arthur Porter  
Arthur Woodson  
Snippy Mason  
Mrs. Sam Peck, Suffragette.....Mattie Wilks  
Tom Sharper, Political Boss.....Noble Sissle  
Steve Jenkins, Candidate for Mayor.....F. E. Miller  
Sam Peck, Another Candidate for Mayor.....Aubrey Lyles  
Jack Penrose, Detective.....Lawrence Deas  
Rufus Loose, War Relic.....C. Wesley Hill  
Soakum Flat, Mayor's Bodyguard.....A. E. Baldwin  
Strutt, Jim Town Swell.....Billy Williams  
Uncle Tom.....Charles Davis  
Old Black Joe.....Bob Williams  
Secretary to Mayor.....Ina Duncan

Swinging, catchy tunes distinguish "Shuffle Along," the musical play written, produced and acted entirely by negroes which had its premiere Monday night at the 63rd Street Theatre, which formerly had been used for recitals. Three of the authors are included in the cast, while the fourth very capably conducts the orchestra. Though the tunes in the Comedy are as good as any now being sung in the comedies on Broadway, the book contains very little of merit. It must be added, however, that the production is handicapped by the limited stage facilities of the house, though it has been admirably staged by Walter Brooks.

"Shuffle Along" is a typical negro show, being a cross between a minstrel show and a Broadway musical comedy with a burlesque motif running throughout. Monday night's performance was an invitation affair, the public run of the show beginning on Tuesday.

It tells the story of a three-cornered mayoralty race in a small Dixieland town, called "Jintown." Though crude in places, and at times on the verge of crumbling, its comedy is clean and offers an amount of real fun which has not been seen on Broadway for some time. A burlesque boxing bout in which Miller and Lyles participate deserves to take its place with the best that has been done by Weber and Fields.

The piece abounds in haunting tunes and has a prima donna, Miss Lottie Gee, with a voice of fine quality and unusual range. The opening scene lags till her entrance. Her singing of "Love Will Find a Way" silences whatever criticism the crudities of the book arouse. Two other songs, which the audiences attending "Shuffle Along" will carry away with them are "Bandanna Days," sung by Arthur Porter, and "Everything Reminds Me of You," sung with Miss Gee in the principal part.

Other songs in the play which are worthy of mention are "Honeysuckle Time," "Sing Me to Sleep, Dear Mammy," "Gypsy Blues," "Shuffle Along," "If You Haven't Been Vamped by a Brown Skin, You Haven't Been Vamped at All," "Oriental Blues," and "I Am Craving for That Kind of Love."

Nor should the chorus, composed of sparkling negro girls who dance and twist with a rhythm and a grace reminiscent

of the London Palace Girls in "Tip Top," be forgotten. Their dancing adds piquancy and zest to the scenes and their yelping choruses give the music a barbaric tilt characteristic of negro tunes in their crudest and most charming state.

### ZIEGFELD GIVING BIG SHOW

F. Ziegfeld, Jr., is going to say good-bye to Broadway with his Midnight Frolic in one super-frolic when the famous rendezvous closes next Saturday night. For the final week famous acts that have appeared in the Frolic since its inception eight years ago will be presented.

Each night a favorite will be presented and on the closing night Saturday all will appear on the same bill. Van and Schenck have prepared some new songs and Gene Buck is to present his skit, entitled "Good-bye, Broadway," with words and music, as the closing act for the Frolic.

Carpenters are now at work putting in more seats in the balcony and front row tables are to be doubled in number. Many stage and screen stars are expected to be present to shed a tear for the place that was the only haunt left open to them after the regular theatrical performance closed.

### SOLDIER BENEFIT GETS \$3,000

A benefit performance, given at the Shubert Theatre on Sunday night, for the Dugout, a club for disabled soldiers, netted \$3,000 for that organization. The performance was arranged and presented by theatrical and society folk.

The program consisted of a playlet, called "The Impediment," by Alan Brooks, which was done by Carroll McComas, Sidney Blackner and E. J. McComas; "Milady's Face," with Jessie Busley, Jessie Ralph, and George Stuart Christie; Irving Fisher, of "Sally"; and the feature, consisting of James S. Metcalfe's "The Children of the Bard."

### "ENTER MADAME" AT REPUBLIC

"Enter, Madame," opened Monday night at the Republic Theatre for a limited engagement. This is the forty-first week of the comedy which opened at the Garrick August 16, where it played to capacity crowds for seven weeks. It moved then to the Fulton, at which house it remained until last Saturday, having played with undiminished popularity. The original cast, with Gilda Varese and Norman Trevor, remains intact. Others in the cast are Jane Meredith, Gavin Muir, Mitchell Burani, William Hallman, Minnie Milne, Frances Verdi, Shelia Haynes and George Moto.

### DILLINGHAM TO DO "WISE CHILD"

Charles Dillingham will produce a new play entitled "A Wise Child," which was written for him by Rida Johnson Young. Vivienne Segar will create the leading part.

"A Wise Child," the third new production announced by Mr. Dillingham for the summer, is scheduled to follow Aaron Hoffman's comedy, "Two Blocks Away," which opened Tuesday in Atlantic City with Barney Bernard in the leading role. "The Scarlet Man," by William Le Baron will also open out of town in June and is then scheduled to come into New York in August.

### "NOBODY'S MONEY" COMING IN

"Nobody's Money," William Le Baron's farce comedy which opened successfully in Washington last week and is now playing in Atlantic City, will begin its New York engagement at the Longacre on Monday, August 15. It is under the direction of L. Lawrence Weber.

### SKINNER TO STAR IN IBANEZ PLAY

Otis Skinner, who sailed for Europe last week, will appear next season in "Blood and Sand," a dramatization of Blasco Ibanez's novel. "The man I am going to impersonate," said Mr. Skinner, "is a bull fighter, but—a fine fellow."



# WILLIAM KENT

With

## ELSA SHAW

Takes this opportunity of thanking Mr. E. F. Albee, the Keith Booking Executives and the various theatre staffs for the numerous courtesies received during his tour of the B. F. KEITH CIRCUIT,

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## B. F. KEITH VAUDEVILLE CIRCUIT

**NEW YORK CITY.**  
 Palace—Four Marx Brothers & Co.—Bobby McLean & Co.—Dotson—Three Lordons—Doc Baker in "Flashes"—Ciccolini—Kramer & Boyle—Wm. Seabury and Girls.

Riverside—Lady Alice's Pets—Palo & Palet—Buzell & Parker—Eddie Ross—Mary & Marie McFarlane—Lane & Moran—Florence Moore—Ruth Royce—Ziegler Sisters.

Colonial—Watson Sisters—Kajiyama—Joe Howard's Revue—Rome & Gaut.

Alhambra—Nathane Bros.—Miller & Capman—Duffy & Mann—Muller & Stanley—Tennessee Ten—Morris & Campbell—Emily Ann Wellman.

Royal—Lou & Paul Murdock—Yip Yip Yaphankers—Avey & O'Neill—Georgia Campbell—Dooey & Story—Creole Fashion Plate—Valerie Bergere Co.

Broadway—Mae Nielson—Gelletti & Kokin—Fisher & Gilmore—Martha Pryor & Co.—Wyatt's Lads and Lassies—Billy Glason.

81st Street Theatre—Jay Velie—Girls—Clayton & Edwards—June Imes & Co.—Mattylee Lippard—The Gellis.

Jefferson—Marie—Buckridge Casey & Co.—Patricia & Mason—Ethel McDonough—Bobby Connelly—L. H. Hallen & Goss—Capt. Anson & Daughters—Mabel Burke & Co.—H. & A. Seymour—Spirit of Mardi Gras.

Hamilton—(First Half)—Boyce Coombs—Davis Darnell—Mabel Burke & Co.—Joe Cook—Alexander Bros. & Evelyn. (Last Half)—Helen Ware—Milton & Norton—Yorke & King.

Regent—(First Half)—Ethel Clifton & Co.—Henry & Moore—Jack Rose. (Last Half)—Al & Fannie Stedman—Anderson & Yvel.

Coliseum—(First Half)—McFarlane & Palace—Tempest & Sunshine. (Last Half)—Boyce Coombs—Ethel Clifton & Co.—Patricia & Mason—Belle Baker.

Fordham—(First Half)—Reynolds Trio—Chas. L. Fletcher—Middletown & Spellmeyer—Al & Fannie Stedman—Marine Bros. & Bobbie. (Last Half)—Robbie Gordone—McFarlane & Palace—Dave & Darnell—Buckridge Casey & Co.—Moran & Mack—Tempest & Sunshine.

## BROOKLYN.

Orpheum—L. Dora & Beekman—O'Connor & Nickels—Frank Dobson—Mary Haynes—Frisco—Elinore & Williams—Rialto's Look.

Bushwick—Selbini & Grovini—Rita Gould—Whipple Houston Co.—"Tango Shoes"—Hyams & McIntyre—Vincent O'Donnell—Miller & Mack—Holland-Dockrill Co.

Flatbush—Margaret Padula—Harry Cooper—Whiting & Burt.

Boro Park—(First Half)—Robbie Gordone—Hallen & Goss—Belle Baker—H. & A. Seymour. (Last Half)—Reynolds Trio—Bernard & Garry—Henry & Moore—Ethel McDonough—Jack Rose.

Far Rockaway—(First Half)—Anderson & Yvel—Bernard & Garry—Vers Gordon & Co. (Last Half)—Joe Cook—Alexander Bros. & Evelyn.

## BALTIMORE.

Maryland—Santos Hayes Revue—Royal Gascoyne—Solly Ward & Co.—Brennan & Rule—Horlick & Sarampa Sis.—Mel Klee.

## BOSTON.

Keith's—Three Jordan Girls—Dave Roth—Wm. Gaxton Co.—Lynn & Howland—Claudius & Scarlet—Lillian Shaw.

## BUFFALO.

Shea's—Kirksmith Sisters—McCormack & Irving—Betts' Seals.

## CLEVELAND.

Hippodrome—Musical Hunters—Shaw & Campbell—Marlette's Marionettes—Brooks & Powers—For Pity's Sake—Flo Lewis—Van Corbett.

## DETROIT.

Temple—Francis Pritchard & Co.—Bessie Rempie & Co.—Bill Genevieve & Walters—El Cota—Lydiell & Macy—Rosso & Co.—Leo Beers—Laurel Lee.

## JOHNSTOWN &amp; PITTSBURGH

Maudie Ryan—Werner Amors Trio.

## LOWELL.

Keith's—G. & M. LaFevre—Gilfoyle & Lange—Adams & Barnett—The Kervilles—Friscoe—Holmes & Holliston—Will Mahoney.

## MONTREAL.

Princess—La Lilliblanita—Walters & Walters—Van Hoven—Sammy Lee & Friends—Julius Tannen—Enos Frazer.

## PHILADELPHIA.

Keith's—Bushman & Bayne—Brown & O'Donnell—Miss Ioleen—Mullin & Bart—Sully & Mack—Rolls & Boyce—Bronson & Baldwin—3 Belmonts—Vine Daly.

## PITTSBURGH &amp; JOHNSTOWN.

Those Girls—Lazar & Dale—Polly Dassi & Co.

## PITTSBURGH.

Davis—Great Johnson—Hall & Shapiro—Wilton Sisters—Stan Stanley & Co.—Geo. McFarlane—Keith's—Pearl Regay & Co.—Voe & Tully.

## PORTLAND.

Margaret Young—Elsie LaBergere & Co.—Shriner & Fitzsimmons—Sully & Houghton—Marshall Montgomery—F. & M. Britton.

## QUEBEC.

Auditorium—Pollard—Lloyd Nevada & Co.—Les Kellors.

## SYRACUSE.

Keith's—John & Nellie Olms—Jack Joyce—Franklyn Charles & Co.—Frank Wilcox & Co.—Hazel Crosby & Cox—Muldron Franklin & Rose—Yates & Reed—LaFrance Bros.

## TORONTO.

Hippodrome—Stewart & Mercer—Hughes Duo—Bedford & Winchester—Cole & Gage—Cunningham—Bennet.

## WASHINGTON.

Keith's—Hymack—Jane & Katherine Lee—Juliet—Val & Ernie Stanton.

# VAUDEVILLE BILLS

## For Next Week

## ORPHEUM CIRCUIT

## CHICAGO.

Palace—Nat Nazarro, Jr. & Band—Anna Chandler—Harriet Rempel & Co.—Ruby Norton—Langford & Fredericks—Moss & Frye—El Cleve—Ramsdells & Deyo.

Majestic—Arman, Kallz & Co.—Alleen Stanley—Jimmy Lucas & Co.—Ben Harney—The Naggyfs—Ash & Hyams—Wilbur & Adams—Richard Keane & Co.—Olson & Johnson.

State Lake—Corinne Tilton Revue—Joe Laurie—Edith Clifford—Bert & Betty Wheeler—Anderson & Graves—Johnson-Baker & Johnson—Ryan & Bronson—Herbert's Dogs—Dancing Nortons.

## DENVER.

Franklyn Ardell & Co.—Dunham & Williams—Prosper & Moret—Larry Comer—4 Gossips—Selbini & Nagel—Lola Adler & Co.

## EDMONTON-CALGARY.

Wilfred Dubols—Young & Wheeler—Melville & Rule—Kittner & Reaney—"Bubbles"—Billy Miller & Co.—Ce Dora.

## KANSAS CITY.

Thos. P. Jackson—Geo. A. Moore—J. C. Morton & Co.—Tom Smith—Bobby O'Neill & Queens—Bert Melrose—Alice Lloyd—Everett's Circus.

## LOS ANGELES.

Geo. Jessel's Revue—Pielert & Scofield—Buddy Walker—"Fall of Eve"—The Mijaries—Blossom Seelye & Co.—Joe Browning—Frank De Voe—El Rey Sisters.

## LINCOLN.

4 Ford's Revue—McConnell Sisters—Billy Beard—Sylvester Family—Williams & Pierce—Cummins & White—Eunice Burnham.

## MILWAUKEE.

Majestic—Carlyle Blackwell & Co.—Victor Moore & Co.—Hart Sisters—Bessie Browning—Lorraine Sis. & Co.—Adler & Dunbar—Cavana Duo—"The Flying Mayos."

Palace—Laura Pierpont & Co.—Bobbie & Nelson—Conlin & Glass—Murray Girls—Murray Voelk—Kay, Hamlin & Kay—Dancing Walters—An Artistic Tread.

## OAKLAND.

Irene Franklin—The Langdons—Lew Dockstadter—Morton & Glass—Sultan—Curzon Sisters—Vadie & Gyl—Duncan & Carroll.

## PORTLAND.

June Elvidge & Co.—Connelly & Francis—Butler & Parker—Marmel—Sisters & Schooler—Mantell & Co.—Sampson & Douglas—Fox & Sarno.

## SAN FRANCISCO.

Singer's Midgits—Hugh Herbert & Co.—Sidney Grant—Foster Ball & Co.—Texas Walker & Co.—3 Romanos—Rae Samuels—David Sapirstein.

## SALT LAKE CITY.

Alan Brooks & Co.—Ed & Birdie Conrad—Daisy Nellis—Bronson & Edwards—Grant Gardner—Samson & Deilla—Ned Norworth & Co.

## SIOUX CITY.

Margaret & Alvarez—Otto & Sheridan—Holmes & La Vere—Paul Nolan & Co.—Williams & Wofus—Mang & Snyder—Grace Doro—Clark & Verdi—Booth & Nina—Lloyd & Goss—Shella Terry & Co.

## SEATTLE.

"On Fifth Avenue"—Frances Kennedy—Frank Brown—Donovan & Lee—Norton & Nicholson—Pielert & Scofield.

## ST. LOUIS.

Orpheum—Jack Norworth & Co.—Bailey & Cowan—Gibson & Connell—Roe & Rudac—Janet Adair—Lorimer Hudson & Co.—Rice & Newton—Oscar Mirano Trio.

Rialto—Eliz. Brice & Co.—Bobby La Salle & Co.—Leipzig—Watstika & Understudy—Hart, Wagner & Eltis—Three Ankers.

## VANCOUVER.

Trixie Friganza—Mathews & Ayres—Bradley & Ardine—Rose Claire—"Summertime"—Van Horn & Inez.

## WINNIPEG.

"Trip to Hittland"—Wilfred Clark & Co.—Carl McCullough—Barry Whitley—Frances & Kennedy—Max York's Dogs—The Rectors.

## F. F. PROCTOR CIRCUIT

## NEW YORK CITY

Fifth Ave. (First Half)—Marie Lee Co., Kippi—Pressler & Klass—Flirtation—Four Harmony Kings—Eddie Ford—Howard & White. (Second Half)—Jack Osterman—Ely Lloyd—Harry Breen—Silbe & North.

23d St. (First Half)—Greenlee & Drayton—Kramer & Boyle—Morley Sisters—Harry Hayden Co.—Peak's Mules. (Second Half)—Percival & Noel—Avey & O'Neill—Dorothy Richmond—Newhoff & Phelps.

58th St. (First Half)—Robbie Gorman—John W. Ransome Co.—Three Girard Sisters—Morgan & Gates—Devote & Statzer—Golde & Thorne—Neville & Dano. (Second Half)—Major Jack Allen—Darrell & Van—Piller & Douglas—Arthur Devoy Co.—Jay Reagan Co.—McDevitt, Kelly & Co.

125th St. (First Half)—Avey & O'Neill—Newhoff & Phelps—Jay Reagan Co. (Second Half)—Will Lacey—Bernard & Garry—Princess Radjah. Yonkers (First Half)—Major Jack Allen—Ziegler & Statzer—Piller & Douglas—Dave Ferguson—Bernard & Garry—Carleton & Tate—Scanlon, Denno Bros. & Scanlon. (Second Half)—Robbie Gordone—John W. Ransome Co.—Wood & Wyde—Morgan & Gates—Devote & Statzer—Mason & Cole—Golde & Thorne.

## ALBANY.

(First Half)—Daly, Mack & Daly—Kaufman & Lillian—Billy Kelly Co.—Hazel Crosby Co.—Jack Joyce—Schietles Marion. (Second Half)—Gold & Edwards—Garlisle & Lamal—Roth Kide—Chris Richards—Lyons & Yosco—Gibson & Price.

## MT. VERNON.

(First Half)—York & King—Russell & Devitt—June Jee—John Steele—Harry Breen—Ernestine Meyers Co. (Second Half)—Greenel & Drayton—Jack Donahue—Princeton & Watson—Gus Edwards' Newsboys.

## NEWARK.

Jo Cook—Mattylee Lippard—William Seabury—Wm. Mandel Co.—Alexander Bros. & Evelyn—Ben Smith—Barbette.

## SCHENECTADY.

(First Half)—Gibson & Price—Vic Plant & Co.—Fern & Marie—Lyons & Yosco—Elkins, Fay & Elkins. (Second Half)—Frank J. Sidney Co.—Wiley & Hartman—Joe Darcy—Bits & Pieces.

## TROY.

(First Half)—Lanton—Carlisle & Lamal—Roth Kide—Chris Richards—Bits & Pieces. (Second Half)—Daly, Mack & Daly—Jack Joyce—Billy Kelly Co.—Hazel Crosby & Co.—Schietle Marion.

## B. F. KEITH VAUDE. EX.

## AKRON.

(First Half)—Keeler & Burnett—Cabill & Randle Cleaves—Homer Sisters—James Grady & Co.

## ALLENTOWN.

(First Half)—Blue Cloud & Venona—Hughes & Dehrow—Earle & Sunshine—Spencer & Williams—Four Readings. (Second Half)—Stewart & Mercer—Robert & Boyne—Roseman & Co.—Quixey Four—Gautier's Bricklayers.

## BOSTON.

Boston—The Valentines—John O'Malley Co.—Pietro—Page & Gray—Oklahoma Four.

Howard—Peres & Marguerite—Marguerite Sumner—Billy Barlow—Bixley & Lerner—Libby & Sparrow. Scollay Square—Adams & Barnet—Dalton & Craig—Fred Whitehouse—Uyeda Japa.

Washington Street—Charles Ledegar—Cecil & Gray—Hall & Colburn—Mohr & Vermont.

## BINGHAMTON.

(First Half)—John & Ella Burke—Banner & Powers—Rathbone Four—Ning Toy—Commodore Tom—Whitfield & Ireland—Eugene & Finney. (Second Half)—Thelma DeRono—Lew Hawkins—Sweet Sweeties—Howe & Howe—Salk & Satin.

## BANGOR.

Sweeney & Rooney—Adele Oswald—Harvey & Dale—Johnes & Johnson—Williams & West—Jack McDoran—Weber Girls.

## CLARKSBURG.

Port & Delacey—Maud Ryan—Prof. Peake—James Grady Co.

## CANTON.

Bowen & Baldwin—Helen Moretti—Siller Kent Co.—Buzselt & Parker—Martin & Moore.

## CHESTER.

(First Half)—Lewis & Norton—Haslam & Welsh—Bob Hall—Fink & Mules. (Second Half)—Lynch & Zeller—Wm. Ebs—Bobby Connelly Co.—Fenton & Fields—Three Naces.

## CAMBRIDGE.

Pollard Sisters—Keane & Williams—Foley & O'Neill—Three Belmonts. (Second Half)—Anthony—Marie Dorr—Gruett, Kramer & Gruett.

## ELMIRA.

(First Half)—Thelma DeRono—Barker & Dunn—Howe & Howe—Sweet Sweeties. (Second Half)—Commodore Tom—Ning Toy.

## EASTON.

(First Half)—Stewart & Mercer—Roberts & Bayne—E. Roseman Co.—Quixey Four—Gautier's Bricklayers. (Second Half)—Blue Co. & Wernon—Hughes & Dehrow—Earl & Sunshine—Spencer & Williams—Four Readings.

## HAZELTON.

(First Half)—The Berkoffs—Meyers & Lewis—Carl & Inez—Three Theadors. (Second Half)—Marlowe & Marie—Nelson Waring—Three Rubes.

## HARRISBURG.

(First Half)—Wolford & Stevens—Mrs. Wellington's Surprise—Walter Weems—Princeton Five. (Second Half)—Dixon, Lynch & Dixon—Bert Leighton—Arthur Moore & Girls—Jas. H. Cullen—Wilbur Sweetman Co.

## ITHACA.

John & Ella Burke—Bonner & Powers—Rathbone Four—Whitfield & Ireland—Eugene & Finney.

## JOHNSTOWN-PITTSBURGH.

Gormley Sisters—Mrs. Highlanders—The Bradnas—Frank Goulda.

## JERSEY CITY.

(First Half)—Farrell Taylor—Inman & Lyons—Jimmy Rosen Co.—Will Lacey—Lew Wilson—Elaime Fannie Co. (Second Half)—Lydia Barry—Morley Sisters—Mabel Burke & Co.

## JAMESTOWN.

Esther Trio—Barker & Dunn—Billy Curley Three.

## LANCASTER.

(First Half)—McKenzie Sisters—Ann Suter. (Second Half)—Ruber & Walman—Haslam & Wilson—Monarch Comedy Four—Phina Co.

## LAWRENCE.

(First Half)—Frank Baroon—Credon & Davis—Guilfoyle & Lange—Melody Garden. (Second Half)—Moore & Fields—Profferting—Margaret Padula—The Kervilles.

## LEWISTON.

(First Half)—Helen Jackley—Carlita Lewis—Monroe & Mac—Ryan & Ryan—Norris Animals. (Second Half)—Johnny Dove—Adams & Robinson—Harvey & Dale—Williams & West—McDonald Trio.

## LYNN.

(First Half)—Adams & Robinson—Chas. Rogers Co.—McCarthy Sisters—McDonald Trio. (Second

Half)—Mack & Stanton—Milton Pollock Co.—Ernie & Ernie—Fred & Al Smith.

## MONTREAL.

Lloyd Nevada Co.—Jewell's Manikins—Lind Bros.

## MORRISTOWN.

(First Half)—Reddington & Grant—Marie Sparrow—Bison City Four—Tennessee Ten. (Second Half)—Miss Ioleen—Hilton & Norton—Sidney & Townley—Phil Adams & Co.

## MCKEESPORT.

(First Half)—Shelly & DuBall—Haggerty & Gordon—Mathews & Blakeney—Ardelle Cleaves. (Second Half)—Three Lordons—Vee & Tully—Maud Ryan—Port & Delacey—Cabill & Romaine—Poli Dasi Co.

## MIDDLETOWN.

Cutty & Nelson—Conn & Hart—The Bullet Proof Lady.

## NEW BEDFORD.

(First Half)—Anthony—Nelson & Barry Boys—Margaret Padula—Gruett, Kramer & Gruett. (Second Half)—Jerome & France—Foley & O'Neill—Mack & James—Vincent O'Donnell.

## NEWPORT.

(First Half)—Sylvia Mora & Reckless Duo—Marie Dorr—Mack & James—Rome & Cullen—The Kervilles. (Second Half)—Frank Baroon—Pollard Sisters—Chas. Rogers Co.—Bert Stoddard—Nelson & Barry Boys.

## NEW BRITAIN.

(First Half)—The Bullet Proof Lady—George Hall—Fields & Harrington—Glady Delmar Band. (Second Half)—Stanley & Olsen—Ross & Lee Ball—Tripoli Trio.

## OSSISING.

Rosat Manners—Rumax Four—Love Tangle—Dave Ferguson—Espinosas.

## PATERSON.

(First Half)—Harry & Kitty Kelly—Dody & Burman—The Vanderblits—Mabel Burke Co.—Seven Honey Boys. (Second Half)—Gardner & Aubrey—Seven Honey Boys—Waters—Burt & Rosedale—Bennee & Baird.

## PITTSBURGH-JOHNSTOWN.

Will Crutchfield—Welch & Mealey—Asahi Troupe—Brooks—Phillon.

## PITTSBURGH.

Yamamoto—Laurel Girls—King John & Co.—Morton Bros.—Flaherty & Stening—Harry Garland—Gene Metcalfe—Tripp & Sells.

## PASSAIC.

Cutty & Nelson—Jean Barrios—Mabel Tallaferro Co.—Hilton & Norton—McRae & Clegg—Reddington & Grant—Three Chums—Haley Sisters—Dancing DeFays—Harry & Kitty Kelly.

## PITTSFIELD.

(First Half)—Harry LaMar—Bender & Meehan—Toney Gray Co.—Welch, Mealey, Montrose. (Second Half)—Mildred Parker—Fern & Marie—Vic Plant Co.—Kalsilua Haw.

## PHILADELPHIA.

Grand Opera House—Four Aces—Eddie Ross—Jim & Flo Bogard—By Bi Toomer Co. Keystone—Gastling Nelson—Brown & DeMont—Coter Bolden Co.—Ray & Emma Dean—Mother Goose.

## QUEBEC.

Three Ander Girls—Ford & Goodwin—Galette's Baboons—Cole & Cage.

## READING.

(First Half)—Dixon, Lynn & Dixon—Bert Leighton—Arthur Miller Girls—Jas. H. Cullen—Wilbur Sweetman. (Second Half)—Wolford & Stevens—Mrs. Wellington's Surprise—Walter Weems.

## SARATOGA.

Bender & Meehan—Marie Sparrow.

## ST. JOHN.

Sweeney & Rooney—Adele Oswald—Jones & Johnson—Jack McCowan—Three Weber Girls.

## SCARBORO.

Alero—Zeno, Moll & Carl. SHENANDOAH (First Half)—Marlowe & Marie—Nelson & Waring—Three Rubes. (Second Half)—The Berkoffs—Meyers & Lewis—Carl & Inez—Three Theadors.

## SYRACUSE.

(First Half)—Frank J. Sidney Co.—Mildred Parker—Gold & Edwards—Wiley & Hartman—Hoe Darcy—Jaisaul's Hawaiians. (Second Half)—Lanton—Kaufman & Lillian—Earle & Mullen—Wardell Bros. & La Costa—Elkins, Fay & Elkins.

## TORONTO.

McCormack & Irving—Briscoe & Rauh—Josie & Lynn.

## WOONSOCKET.



**"LA JUIVE" MISSES**

The third performance by the Jewish-American Grand Opera Company of Halevy's "La Juive," which was to have been given Friday night at the Lexington Theatre, was suddenly cancelled. A fair-sized audience was waiting in the lobby of the theatre for the doors to open when it was announced that the opera would not be given and that the money for tickets would be refunded at the box office.

The management explained that Friday night's performance was to have been given for the benefit of the Progressive Synagogue of Brooklyn, but that a delay in printing the tickets in time for distribution by the synagogue authorities had made the purpose futile. The company had been announced to give sixteen performances of "La Juive" on Fridays, Saturdays and Sundays.

**GEST PREDICTS \$2.50 TOP**

Before sailing on the *Olympic* for Europe last week, Morris Gest gave vent to the opinion that theatre prices would drop next season to the old \$2.50 top. "And," said Gest, "there will be an abundance of good seats at \$2 and even lower."

Brock Pemberton was also a passenger of the *Olympic*, and is going to England for the purpose of producing "Enter Madame" there.

**HYPNOTIC ACT CANCELLED**

SAN FRANCISCO, Cal., May 23.—Madame Zulieska with her Hypnotic act after playing the week in the "Pan" house in San Francisco was closed for the balance of the tour. Owing to an accident to Madam Zulieska while in Seattle a substitute was employed and failed to please.

**INDIANS DISREGARD DANCE ORDER**

DULUTH, Minn., May 23.—Chippewa Indians in the Lake Superior district expect to disregard a recent order issued by Charles H. Burke, new Commissioner of Indian Affairs, which condemns certain Indian dances as "immoral" and suggest that they be eliminated.

Commissioner Burke does not condemn dancing in itself, but states that "the dance, however, under the most primitive and pagan conditions is apparent to be harmful."

**BEBAN REVIVES OLD ACT**

SAN FRANCISCO, Cal., May 23.—George Beban appeared at the Tivoli presenting his vaudeville act "The Sign of the Rose" as an added attraction to his picture "One Man in a Million." His personal appearance boosted the box office receipts materially.

**AL SHAYNE GETS ROUTE**

CHICAGO, Ill., May 23.—Al Shayne, who has been playing the Orpheum Circuit and recently played a week at the Rialto Theatre, for the Jones, Linick and Schaefer Circuit, has been given a route through the offices of the Western Vaudeville Managers' Association time.

**MAJESTIC TO CLOSE**

SPRINGFIELD, Ill., May 23.—The Majestic Theatre here will close its season on May 29th. The house will reopen late in August. In the meantime a few changes will be made in remodeling and renovating the house.

**ALAN DALE PLAY CLOSES**

STAMFORD, Conn., May 23.—May Robson in "Nobody's Fool," the play written by Alan Dale, closed for the season here Saturday night.

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Keep on  
Loving  
you,"**

*Another Sensation  
by the writers of  
"Tell me why"*

# THE MUSICAL NOSSES

**NEVER IDLE—  
WHY?**



## ABOUT YOU! AND YOU!! AND YOU !!!

John Steele is now playing the Proctor houses in a song single.

Mildred Haywood opens at Toledo, July 27, for a run of the Sun time.

The Rinaldo Brothers have been booked to open on the Fox time, May 3.

Ethel Wood has replaced May Dealy in the Walker Theatrical Exchange.

Rita Gould, in vaudeville, is now under the management of Gus Edwards, Inc.

Florence Wallace is playing the Parthenon this week; booked by Harry Walker.

Harry Corson Clarke is managing the stock company at the Elite Theatre, Long Beach, California.

James (Rube) Miller will continue playing character parts for the George White production this season.

Lois Natalie, first dancer of the Hippodrome, is spending her vacation with her parents in Buffalo, N. Y.

Lester Scharff, who was connected for several years with the Shuberts, is now with Davidow and Le Maire.

Ely and Stowell are playing the Colonial, Brooklyn, this week; and are scheduled for the Parthenon next.

The Klein Brothers, who are playing Astoria and Hudson this week, open on the Fox time week of May 30.

O. K. Legal opens at Orlentangy Park, Columbus, Ohio, June 20, and has six weeks to follow; booked by Eddie Fredriks.

Jefferson De Angelis has been engaged to play the part of Nish in "The Merry Widow," which Henry Savage is to revive.

Georgia Gardner, formerly of the musical tabshow, "Owl," is now working over the Loew Circuit in "The Fashion Review of 1921."

Forrest Winant and Alberta Burton will have the leading roles in "The Hot Heads" which will open on June 6 in Washington.

Sheelie Post has been placed to play soubrettes at the Amphion Theatre, Brooklyn, in stock for the Summer, by Harry Walker.

Parish and Peru will sail for Europe this September to appear under the management of Charles B. Cochran, the London producer.

Charles Patton has joined the cast of "Toto" at the Bijou Theatre, and will play the role of "George DePontillet," in place of Clyde Veaux.

Larry Harkins and his melody monarchs have been booked by Harry A. Romm, to open at the Audubon, May 19, for a tour of Fox time.

Gloria Hilderbrand, the Chicago entertainer, is in New York preparing a single act in which she will soon be seen. Her specialty is "Blue" songs.

Ray Raymond, who was recently seen in "Blue Eyes" at the Casino Theatre, is now appearing over the Proctor time, with the Fooshee Sisters.

Werner Janssen is to compose the music for the play which Oliver Morosco will produce next season with Charlotte Greenwood in the leading role.

John Cumberland has been engaged by Charles B. Dillingham to play the principal male role in "The Scarlet Man," William Le Baron's new comedy.

Louis Willis, character woman, has been engaged by Jimmie Hodges for the Colonial Theatre, Norfolk, Va., for the Summer, through the Harry Walker Exchange.

Billy Wedgewood went to England on the *Aquitania* to claim her part of the \$16,000,000 Wedgewood pottery estate which is now in chancery in the English courts.

B. S. Moss has purchased a three and a half acre estate on Broadway and McNeil avenue, Far Rockaway, for his Summer home. The deal was made through Herman Frankfort.

Zona Gale, writer of "Miss Lulu Bett," is returning to her home in Portage, Wis., after a trip to New York to speak at the Wisconsin Alumni Association's dinner at the Hotel Pennsylvania on Monday night.

Mitzi sailed this week on the *Aquitania*. She will stop in the principal capitals of Europe and expects to meet her family in Paris. She will return in time to reopen at the Colonial in Boston on Labor Day.

Harry Fender has been engaged by J. J. Shubert to stage several numbers in forthcoming musical plays. At present he is playing in "The Last Waltz" at the Century Theatre, portraying the role of "Baron Ippolith."

Among the comedians who will be seen in George White's "Scandals of 1921," which is coming to the Liberty, are George Le Maire, Lou Holtz, George Bickel, Harry Rose, Bert Gordon, James Miller, and Lloyd Garrett.

Virginia Howell sailed on the *Aquitania*, on May 24, and after touring England, will appear in Germany, France, Italy and Switzerland. She will play Florence Reed's part on "Chu Chin Chow" on her return to this country.

May Daily, leading lady of the "Flowers of France" company, under the direction of Scott & Lippert Company, collapsed with a nervous breakdown while playing the Hippodrome Theatre, Tacoma, Wash., recently, and is now confined to her bed. Helen Foster is filling in for her.

The "Juvenile Follies Revue of 1921," and the "Dancing School Act" are rehearsing under Harry Schulman and Jack Blue. The children in both acts have been selected from the National Ballet and Toe Dancing Exposition held at Carnegie Hall last month. The acts expect to go on tour the latter part of the month.

Tommy Baldwin, juvenile; Jean Baldwin, soubrette; Billie Terell, prima donna; Bayne Sisters and a chorus including Bobbie Fisher, Bobbie Landon, Lillian Horton, Flaudayne Filling, Blanche Bergen and Vera Rush have been booked by Harry Walker for "Candy Town," a new act, with music by Herbert S. Frank, to be produced by Sonntag and De Vere.

Marie Nordstrom, and Ross Hamilton of the "Dumbells" Company, were among those that entertained the ex-marines at their annual affair given by the Belleau Woods Post of the American Legion, at the Hotel Pennsylvania last Wednesday. Miss Nordstrom made a hit, while Hamilton gave a female impersonation that brought the ex-fighters to their feet with cheers.

Fred Stone because of whose injury last April Charles Dillingham was forced to close the run of "Tip Top" at the Globe Theatre, although it was at the height of its run, has recovered. He appeared last Saturday in the office of Charles Dillingham without a cane. Mr. Stone moved from Forest Hills to Chin Ranch, his country home at Amityville, L. I., where he will stay till the opening of "Tip Top" next season.

## ORCHESTRA NEWS

### STUDENTS FORM ORCHESTRA

The orchestra formed by the recently incorporated American Orchestral Society, of which Mrs. E. H. Harriman is president, gave its first formal concert in Washington Irving High School last Monday night.

Sixty students of stringed music instruments, with the help of about forty professional musicians in the wood wind and brass sections, composed the venture which was launched for the purpose of demonstrating what can be done in teaching students the principles of ensemble playing side by side with skilled musicians.

Under the leadership of Dirk Foch, musical director of the society, a program was given consisting of the Overture to "Coriolanus" by Beethoven; the Prelude to Wagner's opera "Die Meistersinger" and Tschaiakowsky's "Symphonie Pathétique."

### ORCHESTRAS TO REMAIN

CHICAGO, Ill., May 23.—Official announcement is made by Lubliner and Trintz that there is no foundation whatsoever to the report that they intend to discontinue the use of orchestras in their theatres and supplant them with pipe organ music. The firm has made no plans for such a change and will continue orchestras in all their theatres.

### RAGIN BACK IN OLD JOB

SAN FRANCISCO, Cal., May 23.—Bert Ragin, for many years leader of orchestra at Pantages Theatre, and for the past two years occupying the same position at Loew's Casino Theatre, resigned his present position and will again take charge of the Pantages orchestra, opening May 15.

### McCLAIN AT ATLANTIC CITY

Chas. McClain's Orchestra has been engaged by Manager Charles Jeter to play at the Moulin Rouge at Atlantic City, which will be a feature of the cabaret. McClain is the leader who made famous the music of Baron Long's cafe at Los Angeles.

### DAVIDSON AT GARDEN PIER

Manager Samuel Megill, of the Garden Pier, has brought before the public an orchestra whose music is said to be superb for dancing. Al Davidson's band, composed of twenty-two skilled musicians, is the orchestra.

### STRICKLAND AT YOUNG'S

ATLANTIC CITY, N. J., May 23.—Charles F. Strickland and his "Seven American Harmony Boys" are playing at Young's Million-Dollar Pier. Mr. Strickland appears in person.

### NEW LEADER AT RIALTO

SAN FRANCISCO, Cal., May 23.—F. D. Siegrist has succeeded G. Colletti as musical director of the Rialto Theatre. He has installed a new orchestra and will feature soloists.

### STRAUSS TO VISIT AMERICA

VIENNA, May 23.—Richard Strauss, director of the National Opera here, has been engaged to conduct a series of concerts in the United States this autumn.

### SCHWARTZ AT JEFFERSON

Beny Schwartz, who was musical director of the Harlem Opera House for eight years, is now at the Jefferson Theatre in a similar capacity.

### SIEGLMAN AT HALL'S

Harry Sieglman and his orchestra have been engaged through the Al Meyer Agency to open this week at Hall's Roadhouse Restaurant, Long Island.

### WITKIN AT LONG BEACH

Billy Witkin, late of the Monmartre, has doubled up with Emil Coleman, and will be musical director of the Castles by the Sea, at Long Beach.

### FRANKO AT WILLOW GROVE

PHILADELPHIA, Pa., May 23.—Nahan Franko began the second week of his concerts at Willow Grove Park, yesterday (Sunday), with a continuation of the feature programs which marked his first week here. The popularity of the leader was emphasized by the opening Sunday crowd, the largest in the history of the park, and by the exceptionally large mid-week audiences.

At least two new soloists will be heard during the week, with Fred Patton, the baritone who was also here last week, heading the list of soloists. Every program has been characterized by the efforts of individual soloists. Mme. Rachel Morton Harris concluded her engagement with the orchestra with the concert Saturday night.

### SOPHIE TUCKER AT THE SHELburne

Sophie Tucker and her "Five Kings of Syncopation" will be heard in a repertoire of new songs—as well as many old-time favorites—at the Hotel Shelburne, Brighton Beach, where Miss Tucker begins a Summer engagement May 26. There will be two shows a day, with general dancing between performances. Arthur Lange's Santa Monica Orchestra, which has become popular with the patrons of that resort, will furnish the music for the dancing.

### STOKOWSKI SAILS

PHILADELPHIA, Pa., May 23.—Leopold Stokowski, director of the Philadelphia Orchestra, has sailed for Europe. He expects to be on the Continent during the summer and while there make a study of post-war music with the hope of obtaining some compositions of note for presentation in this city next winter.

### SOUTHERN BAND FOR VAUDEVILLE

The "Mason and Dixon Seven" made their debut in New York last week when Jim Shields brought them from Virginia to play at a Yale fraternity affair at Delmonico's. The band is to be heard in vaudeville during the Summer months.

### JAZZ BAND IN THEATRE

SAN FRANCISCO, Cal., May 23.—Director Sydney Smith with a newly organized jazz orchestra now occupies the pit in the College Theatre, which recently changed hands and now is under the management of Sylvia Gregg.

### MORRISON AT THE FULTON

SAN FRANCISCO, Cal., May 23.—Louis Morrison is now the director and leading man of the Fulton theatre stock company playing the Fulton theatre, Oakland, succeeding Hugh Knox, now directing the Alcazar Stock Co.

### SPRINGER PLAYS LODGE SHOW

Leon Springer's Orchestra played the annual entertainment and ball of the Ceres Union, which was held at the Hotel McAlpin last week. The show consisted of Rae Bayles' Kiddie Revue.

### JIM VICTOR OPENS

Jim Victor and Roley Boley Boys, a seven-piece combination, opened at the Claridge at 135th and Broadway this week; placed by Al Meyers.

### KRAUSS GOING TO RECTORS

Arthur Krauss, late of the Hotel Knickerbocker, will be the musical director of Rector's, formerly Healy's Sunken Gardens.

### BEISE AT REISENWEBER'S

Paul Beise, a Chicago saxophone player and leader, has opened at Reisenweber's.

### FISHER'S SEXTET IN PITTSBURGH

Fisher's "Versatile Sextet" are making a hit at Bongiovanni's, in Pittsburgh.

Roy Sedley and Lester Lee, formerly featured in the "Pep-O-Mint Revue," are breaking in their new double act in Kansas City, and will open in Chicago.



**"DUMBELLS" TO TOUR**

The "Dumbells," an organization consisting of former Canadian soldiers now presenting "Biff, Bing, Bang" at the Ambassador Theatre, will make a two years' tour of the world. Their first engagement will start at Honolulu the latter part of this year and will be followed with visits to Manila, Yokohama, Nagasaki, Kobe, Shanghai, Melbourne, Sydney, Queens-town, Wellington, Bombay, Calcutta, Cairo, Port Said and so on throughout the entire countries of Europe playing the important cities.

**COHAN WRITING NEW SHOW**

CHICAGO, Ill., May 23.—Ralph Slipperly and Ruth Donnelly, members of "The Meanest Man in the World," and Marion Coakley, until last week leading woman of the same show, will begin in June rehearsals of a comedy George M. Cohan is now writing for them.

**MAE MARSH FOR STAGE**

Mae Marsh, star of many cinema successes, will make her appearance on the legitimate stage in Robert Deering's "Brittle." John D. Williams is to produce it.

**MUSICAL STOCK FOR OTTAWA**

Roehm & Richards are sending a musical stock company to the Russell Theatre, Ottawa, Canada, where they will play for the summer. They will open May 23 with a revue which they are now rehearsing. Edgar Schooley is the producer and Doris Fetter, Beatrice Nash, Grace Wilthe company which includes Yoddie De Lisle, Josephine Taylor, Lillian Ashton, Cy Plunkett, Lloyd Bowers, Roland Woodruff, Albert Leonard, and Harry Dellzell. The chorus will consist of Lillian Denn, liams, Hazel Courtney, Billy Newell, Fern Bowers, Gladys Nevins, and Regina Fetter.

**"FIDELITY" SHOW ON JUNE 5**

The Actors' Fidelity League will hold its annual show at the New Amsterdam Theatre Sunday night, June 5th. Among those who will take part in the show are: Mrs. Fiske, David Warfield, George M. Cohan, Margaret Anglin, Blanche Bates, Henry Miller, May Irwin, Ina Claire, Louis Mann, Holbrook Blinn, Laura Hope Crews, Grace George, Leonore Ulrich, Frances Starr, Otis Skinner, Amelia Bingham and many others.

**NO TOUR FOR "DEBURAU"**

"Deburau," which has been playing to over \$18,000 weekly since its opening night on December 23, last, will not go on tour as is customary with the Belasco productions. Discussing it Mr. Belasco said in part: "I have decided to cancel the route arranged for 'Deburau' next season. The mounting cost of everything connected with the stage makes it necessary for me to change my plans. If every theatre where it played on tour were crowded the tour could not be made to pay. It was my intention to show 'Deburau' wherever the bees and butterflies of art love its roses, but circumstances are such that if I attempted to change the show it would lose its flowery beauty and such changes would have to be made if the production went on the road."

**FRIARS TO FROLIC**

The Friars will hold a Frolic at the Hudson Theatre on Friday, May 27, starting at midnight. Friar Eddie Dowling will be chief frolicker. Original sketches will be produced and played by the members as part of the program.

**TWO PICKERT STOCK CO'S READY**

Two companies of the Blanche Pickert stock company will start their Summer seasons next month. Their circuit stock company will play the following Jersey towns each week: Flemington on Mondays, Boonton Tuesdays and Wednesdays, Hackettstown, Netcong and Warwick on Fridays, and Sussex on Saturdays. The company will open its first week with "Peg o' My Heart," and will follow that with "Bought and Paid For" and "The Brat." Miss Blanche Pickert will play the leads and will have in her support Johnny Judge, Walter Boggs, Bert Fox and Angene Stevens. Erlau Wilcox will manage the company.

The second company will play permanent stock at Winston-Salem, North Carolina. It will open May 30, and will play "The Brat" and "Fair and Warmer" the first week.

**COLLEGE THEATRE SOLD**

SAN FRANCISCO, Cal., May 23.—Mrs. Olive and Miss Sylvia Gregg have purchased the College Theatre on Market Street, adjoining the Rialto. They came recently from Bakersfield, where they have successfully managed three theatres.

# RETURN AND REUNION COURTNEY SISTERS

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Direction of MESSRS. ROSE & CURTIS

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## WILL H. WARD AND CO.

Theatre—City.  
Style—Comedy.  
Time—Fourteen minutes.  
Setting—One and Three.

Two men enter in "One," and have some talk preceding the appearance of Will H. Ward who has been referred to as the Judge.

Ward, wearing a straw hat, does a little monologuing after which the taller of the two men returned and engaged Ward in conversation. The straight forgot his cues and was hesitating in his lines, not seeming to know them any too well or suffering from stage fright.

He took off the straw hat that Ward was wearing and broke it, following which he made an exit.

A blonde girl entered in a tailored tan suit, with white short waist and wearing a straw hat trimmed with green ribbon; she talked with Ward, following which he broke her hat up, ribbon and all; this was a scream and is a funny piece of business.

It seems that the girl's husband wants a divorce because she has danced the shimmy and that Ward, "Judge Rummyhauser" is to try the case; therefore the girl proceeds to vamp the Judge.

The act goes to "Three" and Spellman and Hazzard, the team who had just danced in the preceding act, came on as did also an unprogrammed cop, the tall fellow in the cutaway who had been in the previous scene with Ward, the girl, another girl who was dressed as a maid, the husband who wanted the divorce, in fact the stage was full of people, none of whom did very much of anything but stand and sit around.

If the idea of a courthouse was supposed to be created, it failed in its purpose and seemed more like the first part of a minstrel show, although what a French maid would be doing in either a court house, or a minstrel first part, is not at all clear.

The Judge was seated on a chair atop a kitchen table and between various speeches, jumped off into the arms of the cop and one of the other fellows, they invariably swung him back into his former position.

The tall fellow in the cutaway, said he would be the attorney and proceeded to unloosen a lot of verbiage which through its mushy, dictionless, delivery, was impossible to understand.

The blonde girl had a long winded speech in some foreign language that may have been Swedish, it was not familiar to the writer, following which she talked in French. What it was all about in either language was not

understandable, although we did hear "Je vous aime, je vous adore," meaning, I love you, I adore you.

For a finish, Ward sang an old patter number while the girl, standing behind his back, thrust her arms and hands beneath Ward's arm-pits and did attendant business. The bit was used by Ward and others, many years ago although it has not been seen much frequently.

The rest of the "and Co." sat around the stage looking bored and anxious for the act to get over so that they could go.

Fair hands were received at the finish.  
H. W. M.

## LOLA GIRLIE MANZELLI

Theatre—Proctor's 23rd Street.  
Style—Dancing.  
Time—Twelve minutes.  
Setting—Special in three.

With Axel Bording at the piano, Lola Girlie Manzelli, entered in a ballet dress, pink slippers and stockings, and presented a very charming, dainty and piquant appearance. Miss Manzelli is pretty, shapely and a very graceful dancer, has lots of personality, class, and as for technic, is there. If the writer mistakes not, she is the former "Girlie" of Bankoff and Girlie, and dances with as much light, airy grace now as she did then.

Bording played her music well as she danced successively a Japanese number in appropriate costume, showing a suppleness and flexibility of toes and legs that is the result of long and arduous practice, an Oriental dance in a wonderful creation of white net, brilliants and many strings and strands of pearl beads, and a Russian lance in peasant costume with boots.

The changes are made quickly and the act does not stall, although if some other arrangement could be made than the piano solo between the Japanese and Oriental number, the act would be improved; not that the solo was badly played, but these piano solos for the change are so hackneyed.

The weakest point in the act now, is the finish and Miss Manzelli might better routine the Russian dance further up, finishing with one of the others or use another dance.

In time, the turn will develop into a classy act for the better houses and will in all probability, before very long, rate the big time.  
H. W. M.

## NEW ACTS AND REAPPEARANCES

## DOROTHY DOYLE

Theatre—Proctor's 125th Street.  
Style—Singing.  
Time—Thirteen minutes.  
Setting—One.

Dorothy Doyle, billed as the "Petite Comedienne" has great possibilities. Accompanied by a youth at the piano, Miss Doyle, clad in a wedding gown, opened somewhat nervously with a bridal song. Regaining her composure she revealed a remarkable soprano voice with coloratura qualities, of sweet timbre in its high range. Her second offering was "I Found a Rose in the Devil's Garden." She followed that with a Japanese song wearing a cute Oriental costume of dark blue material. The piano player then sang a published number to a good hand. She closed with "Home Again Blues," which she sang daintily clad in an abbreviated creation of red, trimmed with gold, enlivening the number with a graceful little dance, of which there was not enough, and was heartily applauded.

Though billed as a comedienne, Miss Doyle made no attempt at any comedy or monologue. She could easily travel in big time company, minus ought else but her voice.  
M. H. S.

## LARRY HARKINS AND CO.

Theatre—Audubon.  
Style—Instrumental, singing, dancing.  
Time—Sixteen minutes.  
Setting—In two (special).

Harkins and Melody Monarchs have routined an entertaining act, which might be compared with the Versatile Sextette's, for Harkins and his company of three compose a musical aggregation who play more than one instrument, and who sing and dance pleasingly. The only difference might lie in the type of numbers used.

The riddle in Larry Harkins' act is to find out which one of the four is Harkins. For all four do about the same amount of work, either in playing, or singing, or dancing. Where one does more singing, another does more dancing, and where one doesn't do so much of either, he does more playing.

All in all, the work is evenly distributed among the four.

The quartette make a neat appearance. Their setting for the act is attractive. The work, including the singing, dancing and playing, is pleasing. Which makes the act—pleasing.  
G. J. H.

## JACK STROUSE

Theatre—Audubon.  
Style—Black-face.  
Time—Twelve minutes.  
Setting—In one.

Jack Strouse isn't very familiar to vaudeville, having spent the greater part of the past few seasons with the Shuberts, and most of that on the Century Roof. He was supposed to have been with "The Whirl of the Town," but the "Whirl" has breezed out for awhile. Strouse works in black-face, attired in an 'alpaca' suit, and wears a soft straw hat.

He opened with Joe Morris' gag, (Morris and Campbell), giving the song title, "No matter how fast a fish swims, it never sweats." This was the only new line in all the talk, which wasn't very much, and that line is not original. His routine consisted of three songs, and some talk. Strouse has a fairly good voice and delivery. His talk is the poorest part of the offering. But even with a straight routine of songs, Strouse at best wouldn't do for better than a number two spot on the big time.  
G. J. H.

## CHARLES ROGERS &amp; CO.

Theatre—Proctor's 58th St.  
Style—"The Ice-Man."  
Time—Fourteen minutes.  
Setting—Two (Special).

Two men and a woman compromise the cast of this turn, which is made up of bits, which in the old days were sure fire "wows" for laughs. As the sketch, or rather skit, includes ice-man, it is easily discerned that these bits would include the one with a chap turning around with an ice-pick and getting hold of the rear of another man, instead of the ice—and also that of a chap holding a chunk of ice, while his hands froze. These bits are included in this act, and if handled properly, would be good for big laughs along the small time route. But when reviewed, the men in this turn bungled them, and didn't work up to them properly.

The offering is more of a farce-sketch, for it does contain a bit of a plot. The woman assists in a few bits, for talk purposes. The trio are ordinary as performers, and the material used is in the same class.  
G. J. H.

## NEW BOOKERS START

CHICAGO, Ill., May 16.—Ned Becker and Emery Ettleson have formed a partnership and will book acts. They have taken a suite of offices in the loop end building. Ettleson was formerly a newspaperman and Becker an actor.

## WILLIAMS &amp; TAYLOR

THE WORLD'S GREATEST COLORED SOFT SHOE DANCERS

Direction—HORWITZ &amp; KRAUSS

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## VAUDEVILLE BILLS

(Continued from Page 21)

—Ward & Bohan—Past, Present & Future. (Second Half)—2 Stenards—Will Mahoney—Stevens & Brunelle—Annabelle.

## HARTFORD

Capitol (First Half)—Suter & Dell—Leon Varvara—Archer & Bekford—Clinton & Rooney—John F. Conroy & Co. (Second Half)—Dave Winnie—Al & Nan Delmont—Nonette—Cook & Oatman—Moonbeams.

## NEW HAVEN

Bijou (First Half)—2 Stenards—Dave Johnson—Stevens & Brunelle—Will Mahoney—Annabelle. (Second Half)—Herskind—Klaiss & Calvin—Francis & Wilson—Ward & Bohan—Past, Present & Future.

Palace (First Half)—Bernard & Ferris—Cook & Oatman—Norwood & Hall—Eva Shirley & Co. (Second Half)—Boyle & Bennett—Al K. Hall Co.—Marie Casper—Mizuna Japs.

## SPRINGFIELD

Palace (First Half)—Chester & Warren—Moore & Fields—Moonbeams—Morgan & Binder—Josie Rooney & Co. (Second Half)—George Akron—Hooper & Huston—Jackson Taylor Co.—Cooper & Lane—Steed's Septette.

## SCRANTON

Poli's (First Half)—Mile. Welda—Hanley & Howard—Will Stanton & Co.—LaFrance & Jackson—Big Jim. (Second Half)—Floto Bros.—Fan O'Brien—Lee & Cranston—Bernard & Scarth—Werner Amoros Trio.

## WATERBURY

Poli's (First Half)—Dave Winnie—Col. Jack George—Leila Shaw Co.—Fisher & Gilmore—Steed's Svn. Septette. (Second Half)—Chester & Warren—Leona Vervara—Archer & Bekford—Clinton & Rooney—John F. Conroy & Co.

## WILKES-BARRE

Poli's—Floto Bros.—Fan O'Brien—Lee & Cranston—Bernard & Scarth—Werner Amoros Trio. (Second Half)—Mile. Welda—Hanley & Howard—Will Stanton & Co.—LaFrance & Jackson—Big Jim.

## WORCESTER

(First Half)—Francis & Wilson—Cooper & Lane—Nonette—Jackson Taylor Co.—Wilson Aubrey Trio. (Second Half)—Wright & Capman—Bernard & Ferris—Josie Rooney & Co.—Fisher & Gilmore—Sylvia Mora & Duo.

Plaza (First Half)—George Akron—Al & Nan Delmont—Fraser & Bunce—Hooper & Huston—Oh You Butler. (Second Half)—Dave Johnson—Dusky Steppers—California Trio—3 Belmonts.

## PANTAGES CIRCUIT

## MINNEAPOLIS

Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—3 La Grohs.

## WINNIPEG

Pantages—Gallini & Co.—Gus Elmore & Co.—

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## REGINA &amp; SASKATOON

Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

## EDMONTON

Pantages—The Shattucks—Stein & Smith—Cigarette Troupe—Noodles Fagin—Long Tack Sam.

## CALGARY

Pantages—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

## GREAT FALLS &amp; HELENA

Pantages—Amorous & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

## BUTTE &amp; MISSOULA

Pantages—Brown & Herr—Chad & Monte Huber—P. Blondell & Co.—Chuck Haas—Japanese Romance.

## SPOKANE

Pantages—Mack & Williams—Cleveland & Dwyer—Joe Roberts—Poster's Pierrots—Dobbs, Clark & Baro—Making Movies.

## WALLA WALLA &amp; N. YAKIMA

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

## SEATTLE

Pantages—Ambler Bros.—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thornton Flynn & Co.—Dowling's Circus.

## VICTORIA

Pantages—Chas. & Mayme Butters—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer.

## VANCOUVER

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

## TACOMA

Pantages—Chandon Trio—Maidie De Long—Benjamin Harrison & Co.—Staley & Birbeck—Paramount Four.

## PORTLAND

Pantages—Gray & Askin—Fern, Bickel & King—Jones & Jones—Yes, My Dear—Alanson.

## TRAVEL

Pantages—Claire & Atwood—Coleman, Goetsen & Co.—Jed's Vacation—Diana Bonhair—Paynton & Ward—The Liberty Girls.

Pantages—Clifford Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

## SAN DIEGO

Pantages—4 Paldrons—Ernest Hiatt—Leroy & Mabel Hart—The Decorators—Temple 4—Shaw's Circus.

## LOS ANGELES

Pantages—The Rosaires—Sammy Duncan—Hector's Dogs—Joe Thomas Saxotet—Sosman & Sloan—Mme. Zulicka & Co.

## OAKLAND

Pantages—Rose, Ellis & Rose—Rinehart & Duff—Wells & Boggs—Bruce Duffet & Co.—De Michells Bros.—Rhoda's Elephants.

## LONG BEACH

Pantages—Gordon & Day—Engle & Marshall—Hugo Lutgens—Britt Wood—The House of David Band.

## SALT LAKE CITY

Pantages—The Norvellos—3 Quillan Boys—Ray & Fox—Svengall—Meyers, Burns & O'Brien—Cevenne Troupe.

## OGDEN

Pantages—White Brothers—Hinkle & May—Ray & Fox—Molera Revue—Pernaine & Shelly.

## DENVER

Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Mariza Rehn—Quinn & Caverly—September Morn.

## W. V. M. A.

Lincoln—(First Half)—Gordon & Dedmar—Nevins & Mack—Bert Baker & Co.—Burton & Dyer—Three Melvin Bros. (Second Half)—Huckleberry Finn & Tom Sawyer—Kellam & O'Dare.

American—(First Half)—Burkhardt & Roberts—McLallen & Carson—Max Bloom & Alice Scher—Clifford Wayne Trio. (Last Half)—Jed Dooley Co.

Logan Square—(First Half)—Beck & Stillwell—The Golden Bird—Kenny & Hollis. (Last Half)—30 Pink Toes.

Kedzie Theater—Mme. Correlli—Claude Golden—Chas. Irel—Pearls Gypsies. (Last Half)—Gred Rogers—Babcock & Dolly—DeWitt Burns & Torrence.

Empress Theater—Smith, Lynch & Smith—Pow-ers & Wallace—Lillian Walker—30 Pink Toes. (Last Half)—Pauline Starr—Beck & Stillwell—Fred & Tucker—Pearls Gypsies.

## BARTLESVILLE

Odeon—(First Half)—Bandy & Fields. (Last Half)—Marie Stoddard—Keno Fables & Wagner.

## BELLEVILLE, ILL.

Washington Theater—(First Half)—Fraser & Beck—Green & Dean—Cal Dean & Sorority Girls. (Last Half)—Jack Hedley Trio—Jewell & Raymond—Jack Russell & Co.

## BLOOMINGTON

Majestic—(First Half)—Stine Trio—Jeanette

## NEW ACTS

## CECIL GREY

Theatre—Proctor's 23rd St.

Style—Singing and female impersonation.

Time—Nine minutes.

Setting—One.

Cecil Grey certainly fooled them, for it was not until he pulled the jet black headress at the finish of the act that the audience was apprised of the fact that it was not a woman who had been doing the act.

In a blond wig and a gown of green and fish-scales, with white slippers and white stockings, Grey made an appearance. There were green spangled balls pendant from the hem of the skirt.

A "Personality" number was talked for the opening, very much Eva Tanguay style as far as the lyric was concerned, and might have been written for her. The lyric concerned the fact that he or she, had neither voice nor ability, but a lot of personality and it was that which counted the most. Miss Tanguay sang a number some years ago that was very similar to this one.

The second number was sung in a higher register and sounded much better.

An Arabian number was vocalized in a low gown of black and jet, black slippers with rhinestone buckles, black stockings and a headress of black jet with black ostrich feather. Pearls were worn around the neck and a stone studded bracelet on the left wrist.

None of the numbers received much applause, nor were they sung with any great display of voice or technic, thus did not belie the statement made in the initial number.

The disclosure of the fact that not a woman but a man had been offering the assembled routine of songs, drew forth a smile and a more or less perfunctory hand from those present.

H. W. M.

## FEBER AND BERNET

Theatre—Proctor's 23rd Street.

Style—Comedy.

Time—Twenty-two minutes.

Setting—Three and one.

Feber and Bernet in an act, that if memory serves aright, is quite similar to the old Flannigan and Edwards turn, got over nicely although twenty-two minutes is too long and could be cut at least five minutes which would speed it up considerably; vaudeville is faster now than it was years ago.

The boys are discovered in bed with their clothes all around the room and a number of beer bottles and cigarette butts lying on the footboard of the bed; there is the business of washing in the bowl, drying on the shirt, one fellow going out for his trousers, 'phoning the clerk to find out what day it is, getting ready for the matinee, the spoons in the pocket business, and other bits that went for laughs.

In "One," the boys played banjo-uke and zobo held in a tin-can, and concluded with a song about "Topics of the Day," in which they told the oldest of the old ones selected by the Literary Digest; this was sung to the melody of "Hesitation Blues."

Each one of the boys has a good personality and a splendid sense of humor; they put their material over very well but could stand a better number for the finish.

Flannigan and Edwards finished strong because of the dance, and if these boys cannot dance, they should get a special number written with some good punch for a conclusion. This together with pruning the act down and speeding it up in places, would put them in line for the better houses and possibly the big time.

H. W. M.

## COLUMBUS HOUSE CLOSÉS

The Broadway, a theatre at Columbus, Ohio, booked by Gus Sun, closed last Sunday, May 15, for the season.

## BERT WALTON

Theatre—American.

Style—Singing.

Time—Twenty-two minutes.

Setting—"One."

Bert Walton entered in Tuxedo and straw hat with cane and a light, fawn colored top coat thrown over his arm. He presented a good appearance.

He made some humorous remarks about his wife, and over the 'phone talked a published number; still over the 'phone, "Who'll be the next one to cry over you?" was sung to a hand.

The talk intervening between the numbers, invariably segued into the next number. The different songs were mostly published ballads, put over well to individual hands.

For a finish, "Who'll Be the Next One to Cry Over You?" was used again, Walton singing it to a cute little brunette "plant" in the box, attired in a well-tailored suit of blue, ornamented with black braid, a white ruffled shirt-waist, and a small black velvet ribbon at the turned-down collar. The girl repeated the chorus in pleasant contralto and made a hit. Another plant, a male, in neat business suit of gray on the other side of the theatre, in another box, also sang a version of the chorus, the three working it up well.

Walton made one error, however, and that was the telling of the shady gag, which, even though camouflaged, is well known, and not only detracts class from the offering, but is not respectful or fair to the young girl.

Referring to the young miss in the box, Walton said:

"Just the type for a bungalow," which was followed by "Meet the wife—get her out of the house before the old man gets home." To those in the house who knew the real version of the gag, this drew a coarse laugh.

Walton made a speech of thanks at the end of the act to Johnny Black, the composer, and Al Piantodosi, another composer, who was in the house. Piantodosi for having furnished "I Didn't Understand" and Black for the crying number.

All in all, the act is too long, and is obviously a song-plugging act, but one which through the personality and ability of Walton, should find favor in the medium houses.

H. W. M.

## REDDINGTON AND GRANT

Theatre—Proctor's 23rd Street.

Style—Gymnastic.

Time—Seven Minutes.

Setting—Special in one.

Before a drop painted to represent "Bounce Inn," one of the team makes his appearance in Bell Boy costume and after some pantomime, the other member bounces in the door and is caught by his partner.

The door is at the top of a set of painted steps and a number of bounces in and out are done, a trampoline being placed on the other side to provide for the springs.

Subsequently the trampoline is pushed forward and the two do a good routine of trampoline somersaults, twisters and other feats, with considerable technic and in a classy manner.

To the music of the "Skelton Dance" one of the boys plays a mandolin shaped like a Russian Balalaika and does somersaults at the same time.

The turn is a good opening novelty and would please in that position in the better houses; went over well when reviewed.

H. W. M.

## FOUR JR. ORPHEUMS TO OPEN

Four new junior Orpheum theatres which are now under course of construction will be ready for openings in the fall. These houses are in Los Angeles, Kansas City, Minneapolis and San Francisco. Each house will seat 2,500, and will play a regular Junior Orpheum policy of six acts on a split week basis.

## FRED JARVIS and HARRISON FREDERICA

"LONESOME"

Now playing Pantages Circuit. Booked direct. Answer: Money and advanced consecutive bookings.



## BURLESQUE NEWS

(Continued from Page 14)

### WANT AMATEURS FOR FILMS

Universal is looking for earnest young men and women who are eager to enter motion picture work, according to Irving G. Thalberg, director general of the Universal City, Cal., Studios, who is now in New York. He is interviewing applicants for positions in the Universal City Stock Company at the headquarters of the Universal Film Manufacturing Company, 1600 Broadway.

"Applicants are requested to bring their photograph, on the back of which should be written name, address, age, weight, coloring, measurements, previous experience if any," said he. "From those who seem most suitable I shall select a number to undergo a screen test at our expense. Those passing this most satisfactorily will receive a tentative contract with our company and transportation to Universal City, Cal."

"The work is hard. Salaries paid while the applicants are in the apprentice class will not be great. The cost of training novices is considerable. They must be willing, if need be, to plod along for months until we feel they are ready to advance to better positions. Let none come with any other idea."

"We want men and women who look like, act like and are ladies and gentlemen. We need leading men and women—the successful applicants will eventually work up into roles of that sort. There are plenty of leading men and women on the coast today, but they look like actors and actresses rather than persons from the same walk of life they are intended to portray in the films."

### BARBOUR'S SHOW OPENS

END, Okla., May 19.—Barbour's Big Show produced by Gus Flaigg opened here this week, with George Slocum and Dave Burt last season on the American Burlesque Circuit.

It's a big company and the show is a success.

### BOOKED FOR GAYETY

Lou Redelsheimer has booked the following for the Gayety, Philadelphia, next week. Geo. Leon, Jim Daly, Josie West and Hattie Beall. The straight man and prima donna had not been selected Monday. They will go to the Folly, Baltimore, the following week.

### JACK HEALY DIVORCED

Jack Healy the past season with the "Cabaret Girls" was granted a divorce in Chicago by Judge Sabbath on May 7 from Irene Moore Healy. Lowenthal, Lowenthal and Mundy were the attorneys for Healy.

### KANE IN CLUB DEPARTMENT

CHICAGO, Ill., May 23.—Lew Kane has accepted a position with the club department of the Western Vaudeville Managers' Association. Mr. Kane was formerly prominently connected with vaudeville.

### McNAMARA WITH MARION

Jack McNamara has been engaged by Dave Marion to manage one of his shows next season. Anna Propp has also been signed as soubrette.

### WARD & BOHLMAN IN VAUDE

Marty Ward and Johnny Bohلمان who closed recently with Hurtig and Seamon shows, opened on the Poli Time at Bridgeport this week.

### BESSER & GILDEN ON LOEW TIME

Manny Besser and Eddie Gilden will open on the Loew Time on June 3rd, in an act called "The Cook."

### WHERE IS MAY MASTEN

May Masten is requested to communicate with her mother who is very ill.

## BURLESQUE ROUTES

### COLUMBIA WHEEL

Flashlights of 1920—Gayety, Boston, 23-28.  
Jingle Jingle—Casino, Brooklyn, 23-28.  
Peek-a-Boo—Columbia, New York, May 16, indef.

### TWO BIG BANDS TOURING

Lieut. Philip H. Neuer, of the Twelfth Regiment Band of the New York City Police Reserves is organizing two bands of 100 and 50 pieces, respectively, each which will make a three months' tour of the New England States, and if successful will follow that tour with a long run in the West, having been assured of solid booking.

Lieutenant Neuer has openings for many musicians, and offers an attractive proposition to those who can come up to the standard that he has set for the organization. Everything will be supplied to the musicians he engages, except the instruments. All expenses on the road will be paid and the salaries will be above the average. A technical enlistment in the Police Reserves goes with the job, the enlistment automatically terminating with the closing of the tour.

The proceeds of the band's concerts will go to the Reserves' benefit fund, including insurance, etc., some of the benefits which may revert to the musicians as well as the others.

Captain Walter Abrams will be the bandmaster of the main band of 100 pieces. The other band of 50 pieces will be known as the Field Band, which will do a Ringling act as an advertising stunt. They will parade through the town in which the big band will give a concert in the evening.

New York music publishers have donated a big library of music, which is now being rehearsed by those already in the band, which will get under way in about a month.

Applications will be received by Lieutenant Neuer at his home address, 1095 E. 96th street, Brooklyn, or Al Herman, who is booking the concerts.

### HELEN DALY WITH "KNICK KNACKS"

Helen Daly who recently closed at Kahns Union Square, has signed to go with "Knick Knacks" Company featuring Tom Howard on the Columbia Circuit next season.

### WESTERNERS IN N. Y.

L. M. Crawford owner of a chain of houses in the Middle West, including the Gayety at St. Louis and Oscar Dane manager of the Gayety St. Louis were visitors at the Columbia Headquarters last week in New York.

### NEW ORCHESTRA FOR KAHN'S

B. F. Kahn will have a new orchestra next week. He has engaged Louis J. Dittmar who has been at the Majestic, Jersey City, the past few seasons as musical director, who will install his own orchestra.

### NAT MORTAN IN REVUE

Nat Morton, who closed with Lean Bedini's "Twinkle Toes" recently, left for Montreal Saturday to appear in the Revue at the Claridge that city. He is signed with Bedini again next season.

### PICTURES IN BURLESQUE HOUSES

The Empire, Brooklyn and Miners Bronx opened last week with a feature picture "Mother Eternal" for a run.

### WINDSOR ATTRACTIONS MOVE

The offices of the Walter Windsor Attractions have been moved from 165 West 47th Street to 1658 Broadway.

### KLAW CAN'T INSPECT BOOKS

Marc Klaw, it was decided last week by the Appellate Division of the Supreme Court, cannot have the privilege of inspecting the books of Ziegfeld's Follies, Inc., and Ziegfeld's Midnight Frolic, Inc. This decision was the outcome of the suit started some time ago by Marc Klaw, who owns 25 per cent of the stock in these two companies, through his attorney, Nathan Burkan.

Klaw alleged in the action that Florenz Ziegfeld, Jr., who owns 50 per cent of the stock, and A. L. Erlanger, who owns 25 per cent, have manipulated the business of these two concerns to his financial detriment.

Klaw and Erlanger were partners until their split in 1919, and it is from the time of the dissolution of partnership, apparently, that the dispute between Klaw and the other two theatrical men dates.

No regular dividends were ever paid to any of the three stockholders in the Follies and the Frolics, according to the brief presented by Klaw's attorney, but large profits were made. Ziegfeld, as manager and director of the two shows, and Klaw and Erlanger, as directors, were each paid salaries.

At the time of the breaking up of the firm of Klaw & Erlanger, according to the brief, \$1,250 a month was paid to Ziegfeld as director, and \$200 a week as manager of the Frolic, and \$1,666 was paid to him as director and \$200 per week as manager of the Follies. Klaw and Erlanger were each receiving \$625 per month as directors of the Frolic, and \$833.33 per month as directors of the Follies.

Under these arrangements everything was running smoothly up to this time.

After Klaw and Erlanger parted in 1919, however, Klaw took a trip to Europe. While he was away, he alleges in the brief, Erlanger and Ziegfeld held a meeting, re-electing themselves as directors, but not re-electing him. As a result of this action, he charges, he was deprived of his salary as director, this salary in reality being his share of the profits as stockholder in the two corporations.

Erlanger and Ziegfeld, who control the lease of the New Amsterdam Theatre, also jumped the rent of the theatre from \$1,500 to \$3,000 per week, thereby making an additional profit out of the Follies and Frolic as landlords, asserted Klaw. Besides that, he charged, Ziegfeld increased the force of employees unnecessarily, and also spent large amounts of money in running the two concerns, which expenditures were needless and in some instances improper.

In the answers which Erlanger and Ziegfeld filed in reply to Klaw's charges they stated that he had not been re-elected to office as a director because he did not take an active part in the direction of the two corporations. They asserted that he was not entitled to inspect anything in the concern's accounts but the stock book, which they said was open to him at all times, also made the counter-charge that Klaw had brought the suit against them in order to injure the two enterprises, as he was starting competitive theatres in the city. They denied that Klaw had been treated unfairly.

### TALLEST MAN DIES

SIoux CITY, Iowa, Monday, May 23.—Bernard Coyne, said to be the tallest man in the world, died here at his home in Otto County.

Coyne was known as the "Youthful Giant." His height measured 8 feet 1 inch and he weighed 300 pounds. He wore size 24 shoes. He had been ill for several months and was twenty-four years old when he died.

### ALFRED JONES RECOVERS

R. Alfred Jones, house manager of the Strand Theatre, who has been absent from the theatre for the last ten days, due to an attack of rheumatism, returned to the house on Monday.

### PRIMROSE SEAMON IN STATE LAKE

CHICAGO, Ill., May 26.—Primrose Seamon was placed into the State Lake Theatre for a Sunday engagement, replacing an act that was forced to jump to Boston.

## NEW ACT

### COURTENAY SISTERS

Theatre—Palace.

Style—Singing.

Time—Twenty minutes.

Setting—"Three."

The stage was rather dimly lighted and "Benson's Ultra String Quintette" worked up a good entrance for the girls.

Published numbers were sung throughout, interspersed with selections by the quintette, which played McDowell's "To a Wild Rose," and Nevin's "Mighty Lak a Rose," as the girls sang a published rose number for a finale and received several bunches of red roses.

The Courtenay Sisters are the featured part of the act and not the quintette, and the musicians should not be allowed to consume so much time, for, although they play well, they should be a complement to the act and not as it seemed, the girls a complement to them.

The girls' voices blend well, they sing with fine vocal style and their choice of numbers is excellent.

The act in its present shape is excellent, it scored strongly and was enthusiastically received at the opening performance on Monday.

H. W. M.

### FOX LEASES WOODS THEATRE

CHICAGO, Ill., May 23.—Now that he has ready for dedication his new Apollo Theatre, A. H. Woods has leased the Woods Theatre to William Fox, motion picture producer, for a period of thirty-two weeks next season.

Fox will take possession of the Woods Theatre about the middle of August, offering there first a spectacular picture, "The Queen of Sheba" and will pay, it is said, a flat rental of \$5,000 a week. The management of the theatre will remain in the hands of Louis M. Houseman.

Fox has been seeking control of the Woods Theatre since the successful run of "Way Down East." He has for the past year been seeking a loop theatre.

With the Apollo ready for its opening with "The Passing Show of 1921," Mr. Woods has made a new agreement with the Shubert forces. The terms of the new agreement provides that the Apollo shall have first call on any show owned or booked by the Shuberts. With this arrangement closed the Shuberts will provide seven attractions here next season in seven local theatres—the Apollo, Studebaker, Princess, Playhouse, Central, Garrick and Capitol. The last named is at present the Great Northern Hippodrome, which was recently acquired by the Shubert interests. The Garrick and Capitol will be conducted as vaudeville houses. The five others will play productions.

In operating the Apollo, Woods may use it for his own shows whenever he desires to do so.

The Playhouse will remain under the management of Lester Bryant and A. H. Woods.

### ZIEGFELD TO CUT SALARIES

Florenz Ziegfeld, Jr., stated on Monday that he was ready to call a halt on the high cost of shows, especially the actors' salaries. He said that the last "Follies" show cost almost \$250,000, although the first edition of the show was in the neighborhood of \$25,000.

He said that if the producers were forced to pay the high salaries they are paying now they will have to "close up shop."

"Next season," said Mr. Ziegfeld, "is going to prove the 'survival of the fittest' theory. During an era of mad spending productions that should have been hurried to storehouses flourished. But that time is past. The public demands only the best and only the producers that give them the best will survive. To give them the best the producer must insist upon an economic change and a revision of salaries."



**WANT TOHM ON MOVIE BOARD**

A committee of prominent Republicans waited upon Republican County Leader Jacob Livingston of Brooklyn last week and advocated the selection of James Tohm as a member of the State Board of Motion Picture Regulation. Mr. Tohm is a member of the Republican organization in the 10th A. D. and the manager of Keeney's Theatre. Mr. Livingston said that no doubt Mr. Tohm was qualified for the position, because of his experience for a number of years. He promised to take the suggestion of the committee into consideration in making recommendations to the Governor.

**CHICAGO PARKS OPEN**

CHICAGO, Ill., May 23.—White City and Riverview Parks opened their season last Wednesday. Weather conditions continue cool and business has not been exceptionally good. Riverview has undergone much improvement. The drives and walks have been paved and it is said that \$250,000 has been invested in new attractions. This includes an attractive new al fresco theatre and the longest coaster in the world. In the theatre Emile de Recat has a new revue, entitled "The Smiles of 1921" containing twelve principals and a chorus of sixteen girls.

The show is a good one.

**PARAMOUNT TO DO ELEVEN**

Paramount last week had eleven productions either in work or about to begin in its three studios in Hollywood, Long Island and London.

With the arrival in New York of Wallace Reid, George Fitzmaurice began work on "Peter Ibbetson," in which Elsie Ferguson and Mr. Reid will co-star. Elaborate sets, made of brick, stone, mortar and wire reinforcing work, have been built in the Long Island studio. Besides Miss Ferguson and Mr. Reid the cast will include Elliott Dexter and Montague Love.

Thomas Meighan's company which, under the direction of Tom Forman, is making "Cappy Ricks," a picturization of Peter B. Kyne's *Saturday Evening Post* stories, is now in Boston, where scenes will be taken in and around Boston harbor. Later a shipwreck scene will be filmed off the coast of Maine. Agnes Ayres is Mr. Meighan's leading woman.

Reports from London state Donald Crisp has begun work on filming "Beside the Bonnie Briar Bush" in Scotland, with a cast including some of the best-known film and stage players in England. Paul Powell, who also is working in the London studio, is about to begin on a production which has not yet been titled.

Plans for Gloria Swanson's second Paramount star picture have been altered and last week she started to make a screen version of "The Shulamite" at the Lasky studio in Hollywood. "The Shulamite" was originally a novel by Alice and Claud Askew. It was later made into a three-act play by Edward Knoblock and Claud Askew, and is now being put into scenario form by J. E. Nash. Sam Wood has again been assigned to direct Miss Swanson. No details of the cast have been decided upon.

With a carefully selected cast and a story by Rita Weiman, as yet untitled, William De Mille has started his new Paramount production in a setting representing the back-stage of a metropolitan theatre. Every feature familiar to the actor behind the scenes is shown, and the stage is really practical in every respect. Jack Holt, Lila Lee and Charles Ogle play the leading roles. Others in the cast include Shannon Day, Carleton King and Ruth Miller.

James Cruze plans to start the first of next week on Roscoe (Fatty) Arbuckle's forthcoming Paramount comedy, "Should a Man Marry." It is understood this picture will introduce several "trick" stunts.

George Melford's production of E. Phillips Oppenheim's "The Great Impersonation," now in work, will be notable for the settings which have been provided. These include the storeroom of Moloch, wherein the former Kaiser was supposed to have kept his plans and models for war implements; Dominey Hall, a handsome interior modeled after a castle in England and scenes in the East African jungle. James Kirkwood, the featured player, has a dual role, and Anna Forrest is leading woman. Among others in the cast are Fontaine Le Rue, Winter Hall, Truly Shattuck, Bertram Johns, Frederick Vroom, Florence Midgley, Lawrence Grant, Temple Pigott, Cecil Holland and Louis Damar.

"At the End of the World" has reached the lighthouse stage and the company, headed by Betty Compson, the star, and director, Penrhyn Stanlaws, will leave shortly for location on the California coast for these important scenes. In the meantime, Miss Compson has had the opportunity of wearing some exquisite gowns in the scenes at her Shanghai home. In the cast will be Milton Sills, Mitchell Lewis, Casson Ferguson, Joseph Kilgour, Spottiswoode Aitken and others.

Cecil B. De Mille will probably go on location shortly for special scenes in his new Paramount production adapted from Leonard Merrick's story, "Laure and the Lady."

"Her Own Money," by Mark Swan, and with a scenario by Elmer Rice, is to afford a starring vehicle for Ethel Clayton, and work will be given this week.

**"MIDNIGHT ROUNDERS" CLOSES**

Cleveland, O.—"The Midnight Rounders" with Eddie Cantor, Nan Halperin and Lew Hearn, closed its season here Saturday, May 21.

**PICTURE ACTRESS A SUICIDE**

Mary Caprea, a motion picture actress, committed suicide last week by inhaling illuminating gas after having attached a rubber tube to the jet of a gas range, and running the free end through a hole in a trunk.

Attached to the control handle of the range was a string, and after getting in the trunk and closing the lid, the string was pulled causing the gas to flow which resulted in the young girl's death.

Miss Caprea was twenty-three, dark, slender and very pretty, but had been unsuccessful in obtaining work lately, and was despondent because of this and also due to the fact that John Starola, a chauffeur with whom she had been living as his wife, had refused to make good his promises to marry her, a note left by the girl stating that she was "tired of a free love life," and had "determined to end it all."

The odor of escaping gas attracted the inmates of the house, and the body was still warm when Dr. Hamilton of the Flower Hospital reached the house, but although he worked over her with a pulmotor for half an hour, she failed to revive.

The deceased is said to have a mother living in New Rochelle and two brothers living in Pennsylvania; the body was taken to the morgue.

**HOSPITAL BENEFIT ON SUNDAY**

CHICAGO, Ill., May 23.—The screen and the stage will vie for honors at the benefit performance next Sunday for the American Theatrical Hospital at the Colonial Theatre. A number of prominent screen favorites, who are in Chicago, have signified their willingness to take part. Clara Kimball Young has notified Aaron J. Jones that she will make a special trip to Chicago to appear. Lillian Walker will make a special trip from Fort Wayne, Ind., where she is playing, to take part.

Among the musical comedy stars will be Charlotte Greenwood, Frank Tinney and others playing in the city.

Vaudeville will be supplied by the Majestic, Palace, State Lake, McVicker's, Rialto and Great Northern Hippodrome.

According to a report issued by the ticket chairman, the benefit should net the hospital association close to \$20,000.

**CARNIVALS BARRED IN VIRGINIA**

RICHMOND, Va., May 21.—The carnival business has been practically banished from this state. This is because no road carnival can afford to pay the taxes that have been leveled on carnival shows since the opening of the season, under the ruling of State Auditor C. Lee Moore, which compels a carnival to pay a tax of \$150 a week as city tax, in addition to the state tax of \$150 a day. In addition to these, carnivals must pay special taxes on each riding and other mechanical device of a profit-bearing nature.

The Lew Dufour show and the M. J. Reilly show were caught under the ruling. Carnival men are not fighting the ruling, and seem to express no interest in the matter. It is thought that they simply will bar Virginia from their routes as long as the ruling is in effect.

**FIDELITY ELECTION ON JUNE 14**

The Actors' Fidelity League will hold its annual meeting on June 14. The nominating committee has reported the following ticket: Officers (for re-election), president, Henry Miller; vice-president, George M. Cohan; second vice-president, Louis Mann; secretary, Howard Kyle; treasurer, Ruth Chatterton.

There are many women on the ticket running for directorship, Howard Kyle saying that this was due to the feeling in the league that there are too many actors on the board of directors and not enough actresses.

**CHARTER FOR STRAND**

PROVIDENCE, R. I., May 23.—The Strand Amusement Company, which will locate in Warwick, was granted a charter by Deputy Secretary of the State Sprague. The concern is capitalized at \$50,000 and under its charter will operate a hotel, theatre and other amusements.

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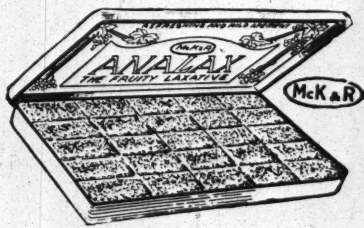
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## FILM FLASHES

Wallace Reid is in New York this week.

Pat O'Malley was injured last week while working on a scene for "The Lying Truth."

Sacha Jacobson, the violinist, will begin an engagement at the Capitol Theatre next week.

Jack Dillon, motion picture director, and Edith Hallor, were married in Los Angeles, last week.

Theodore Roberts, who recently was ill at his home in Hollywood, Cal., is on the road to recovery.

Goldwyn has purchased the screen rights for "Grand Larceny," an Albert Payson Terhune novel.

Rena Rogers, in private life, Mrs. Frank Borzage, returned from this coast this week with her husband.

Lady Tsien Mei, Chinese actress, will be starred in National Exchange's next release, "The Lotus Blossom."

Ben Harney, sculptor, is now working on a likeness of Ethel Clayton which he expects to complete soon.

The New Era Film Co., of Chicago, will open a non-theatrical exchange at 8405 Olive street, St. Louis, Mo.

Eddie Boland will be seen in a brand new comedy soon, entitled "A Straight Crook." Hal E. Roach produced it.

"Cupid's Brand" a western story starring Jack Hoxie will be ready shortly for release through the Arrow Picture Exchange.

Harry C. Brown will be seen as leading man opposite Alice Calhoun in her next Vitagraph production, "Closed Doors."

Zena Keefe opens a tour this week of different Loew houses in Canada appearing in conjunction with film starring her.

Pauline Starke, who has been appearing as the leading lady in "Salvation Nell," has returned to California with her mother.

Arthur Somers Roche has written a story for Miss Alice Lake. It is called "Over the Phone" and Wesley Ruggles is directing.

Leah Baird will soon be seen in "The Heart Line," an adaption from the novel by Gelett Burgess. Pathe will release it.

Constance Binney has begun work on "Room and Board," a Famous Player-Lasky production. Alan Crosland will direct.

Miss May Allison's contract with Metro has expired and she is expected to affiliate with another organization or return to the stage.

Earl Metcalfe, before the war one of the most popular screen heroes, is playing a long term engagement with Miss Ruth Roland.

## JAMES MADISON says:

Owing to the number of orders on hand I will not start on my Coast trip till Sept. 1st. Still at the old stand, 1493 Broadway, New York.

Every copy of MADISON'S BUDGET No. 17 has been sold. No. 18 ready shortly. Watch N. Y. CLIPPER.

"On Perilous Grounds" will be the title of the thirteenth chapter of the Pathe serial, "The Avenging Arrow," starring Ruth Roland.

John Barrymore will soon be seen in "The Lotus Eater," an adaption of Albert Payson Terhune's story. Marshall Neilan produced it.

Hazel Day will be seen playing the leading feminine role opposite Tom Moore when "Beating the Game," a Goldwyn production is released.

Marguerite Clark is playing this week at the Strand Theatre in "Scrambled Wives," after an absence from the silent drama for several months.

May Collins, seventeen years old ingenue, will be the next bride of Charles Chaplin, the wedding to take place in December, according to report.

Robert W. Priest's production, "The Supreme Passion," had its initial presentation at the Euclid Avenue Opera House in Cleveland last Sunday.

Julius Kohner will arrive in this Country next week on the S. S. *New Amsterdam*, bringing with him a Czech-Slovakia film produced in that country.

"In Hostile Hands," the third chapter of "The Sky Ranger," serial, starring George B. Seitz and June Caprice will be released through Pathe on May 15.

Arthur Levy will assume charge of the Associated Producers Foreign Sales Dept., according to an announcement made by General Manager Al Lichtman.

Paul Brunet, president of the Pathe Exchange, sailed on the "Olympic" last week for his annual trip abroad. He will be accompanied by Mrs. Brunet.

A. D. Hotelling, a director who has just returned from the coast, has been to direct a series of pictures for the Shiller Productions, Yonkers, New York.

William Courtleigh will head the all-star cast in "Handle With Care," a Rockett Brothers production. It will be released under the W. W. Hodkinson banner.

Houdini is now working on his next feature picture which will bear the working title of "The Far North." Jane Connelly will play the leading feminine role.

Lillian Concord, who has been appearing as leading lady in Elasco's "The Boomerang," for the past two seasons, is returning to motion pictures in "Moral Fibre."

David H. Thompson, who was formerly production manager at the Metro studios, is to be production manager for Bayard Vellier's producing unit at the Metro studios.

C. E. Sprague has been engaged by the Pinnacle Productions, Inc., in the capacity of technical director. Mr. Sprague served in a like position in the production of "Kismet."

Clara Kimball Young recently purchased a black sable scarf which she insured for \$10,000 before returning to Los Angeles. The scarf consists of ten skins of crown sables.

Marion Fairfax is putting the finishing touches on her first production, "The Lying Truth," and it is expected that the cutting and assembling of the negative will be ready shortly.

The Metro company has signed George D. Baker, director, whose first picture will be a Gareth Hughes starring vehicle. His first of three productions will be "Hunch" by Percival Wilde.

Charles Gilpin will soon begin work on the picturization of "Emperor Jones," the play in which he met with success at the Princess Theatre. The scenario was written by Jerome Wilson.

Maelyn Arbuckle will make his second appearance on the screen when he finishes "Welcome to Our City," a Producers' Security Corp. production. George V. Hobart wrote the scenario.

Miss Mary Pickford's understudy, Louise Du Pre, is in a Los Angeles Hospital taking the rest cure. On leaving the institution she will be presented as a star by a new organization.

Florence Vidor will hereafter have her pictures released under the Associated Exhibitors' banner according to an announcement made by Arthur S. Kane, chairman of the board of directors.

"The Coleen of the Moor" and "War Torn Ireland," the Celtic Photoplay productions, met with great success when shown at the Jacques Opera House, Waterbury, Conn., last week.

Corinne Griffith has begun work on her next Vitagraph production which will be "The Payment," an adaption from Harrison Goadby's story. Catherine Calvert will be the featured member of the cast.

Priscilla Dean is now on location in the Oregon woods taking the first shots for "Conflict," a fiction story which is to be made a Universal Jewel super-feature under the direction of Stuart Paton.

A new motion picture company to be known as Inspiration Pictures, Inc., has entered the field, with Charles H. Duell, Jr., friend of the late Theodore Roosevelt, and cousin to Elihu Root, in an executive capacity.

Jack Coogan, father of "Jackie," was so pleased with the manner in which Harry Wilson made his infant prodigy famous, that he presented him with a handsome Packard limousine. Not so rotten, for a press agent, huh?

Max Linder, the French comedian, has severed the releasing of his pictures through the Robertson-Cole Exchange while on his stay in New York recently. Mr. Linder's second five-reel comedy will be "My Wife" and will be ready in a few days.

George C. Hannam, M. E. acoustical engineer of the Junius H. Stone Corporation, specialists in the installation of Sound Corrective Treatments, has been named by an acoustical expert to act in an advisory capacity for the Motion Picture Musical Interests Association.

"The Lure of Egypt," a mystic and romantic story adapted from the novel by Norma Lorimer, will find its way to the motion picture screen on May 15 when it is scheduled for release by Pathe. Among the all-star cast will be Claire Adams and Robert McKim. Howard Hickman directed.

Lambert Hillyer, the noted author, scenario writer, and director, is to return to the Ince Studios, after an absence of two years, to direct a special feature for Associated Producers. It was in the Thomas H. Ince studios that Mr. Hillyer entered the film business as a cameraman.

George Webb, who made an enormous success in "Black Beauty," the Vitagraph special production, has been selected to play the role of "Blackie Daw" in "The Son of Wallingford," by Mr. and Mrs. George Randolph Chester. The production is now under way, under the supervision of Mr. Chester.

Rudolph Valentino will spend a brief vacation at Palm Springs, having finished his work opposite Nazimova in her production of "Camille" for Metro. During the last year he has played the leading male roles in "The Four Horsemen of the Apocalypse," "Uncharted Seas," and "Camille."

"Blue Sunday" is the title of the next Hal E. Roach company. Pathe has scheduled for release June 5. "Snub" Pollard is the featured comedian assisted by Marie Mosquini, "Sunshine Sambo" the diminutive colored comedian, and the entire staff of Hal E. Roach comedians. The comedy is an amusing satire on the Blue Laws.

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## VAUDEVILLE BILLS

(Continued from Page 25)

### LINCOLN.

Liberty—(First Half)—Chas. & Helen Polly—Johnny Raymond—La Petite Jennie—Joe Jenny Trio—McClain's Hawaiians. (Second Half)—Peggy Vincent & Co.—Bolger Bros.—Bessie Clifton—Choy Ling Hee Troupe.

### MADISON.

Palace—(First Half)—Tyler & St. Clair—Edw. Marshall—Bigelow & Clifton—Moonlight—Fred Elliott—Mile. Twinnette & Co. (Second Half)—La Fleur & Portia—Moody & Duncan—Dunlay & Merrill—Janet of France—Nick Hufford.

### MASON CITY.

Cecil—(First Half)—Coleman Sisters—Arthur Abbott & Co.—Lester Raymond & Co. (Second Half)—La Rose & Adams.

### OMAHA.

Empress (First Half)—Bolger Bros.—Peggy Vincent & Co.—Choy Ling Hee Troupe. (Second Half)—Will and Gladys Ahern—Wild & Sedalla—Hill & Crest—Fickle Frolics.

### QUINCY.

Orpheum—(First Half)—Story & Clark—Al Shayne—Dare Bros. (Last Half)—Jack Roshier & "Muffs"—Roy La Pearl—Goslar & Lush.

### ROCKFORD.

Palace—(First Half)—Rose Kress Duo—Moody & Duncan—Reed & Tucker—Janet of France—Kellam & O'Dare. (Last Half)—Tyler & St. Clair—Bennington & Scott—Bigelow & Clifton—Moonlight—Fred Elliott—Mile. Twinnette & Co.

### RACINE, WIS.

Rialto—(First Half)—Dewitt Burns & Torrence—Wm. Sisto—Col. Pattee & Comrade—To To—Edward Marshall—Tom Wise & Co.—Kenny & Hollis.

### KENOSHA, WIS.

Virginian Theater—Three Blighty Girls—An Artistic Treat.

### SIOUX CITY.

Orpheum (First Half)—Paul Nolan & Co.—Otto & Sheridan—Holmes & Laverne—Williams & Wolfus—Marguerite & Alvarez. (Last Half)—Booth & Nina—Grace Doro—Lloyd & Good—Shella Terry & Co.—Clark & Verdi—Mang & Snyder.

### SOUTH BEND.

Orpheum (First Half)—O'Hara & Neeley—Babcock & Dolly—Aurora & Co.—Jed Dooley & Co.—Bottomley Troupe. (Last Half)—Ruth Howell Duo—Martelle—Claude Golden—Bert Baker & Co.—Virginia Lee Corbin—McCallen & Carson.

### ST. LOUIS.

Grand—Joe Melvin—Kale & Indetta—Hubert Dyer & Co.—Hayden, Goodwin & Rowe—Dan Holt & Co.—Fulton & Burt—Rice Pudding—Gordon's Circus—Walton & Brandt.

Columbia (First Half)—Worden Bros.—Jewell & Raymond—Bill Johnson—Jack Hedley Trio. (Last Half)—Schepp's Circus—Arthur Terry—Cal Dean & Sorority Girls—Wells & Deverra—The Wilsons.

Hamilton's Skydome (First Half)—Jupiter Trio—Orren & Drey—Arthur Terry—Herman & Shirley. (Last Half)—Worden Bros.—Forrest & Church—Taylor & Frances—Broslus & Brown.

### SALINA, KANS.

Grand—Nalo & Rizzo—Wells & Deverra—La-smont's Cockatoos & Macaws.

### TERRE HAUTE.

Hippodrome (First Half)—Kitty Thomas—Huckleberry Finn & Tom Sawyer—Martelle—Blossoms—Boach & McCurdy. (Last Half)—Harry Tsuda—Kingsbury & Munson—Clifford & Johnson—Gene Greene—Crandall's Brazilian Circus.

### TOPEKA.

Novelty (First Half)—Belle & Benson—Johnson & Parsons—George Wichman—The Volunteers—Robbins, Rollo & Robbins. (Last Half)—Snell & Vernon—Walch & Rand—Isabelle Miller & Co.—Moore & Shy—Three Lees.

### WICHITA.

Princess (First Half)—Young & Francis—Lamney & Pearson—Chas. Lloyd & Co.—Byrd & Alden—Three Regals. (Last Half)—Belle & Benson—Johnson & Parsons—George Wichman—The Volunteers—Robbins, Rollo & Robbins.

## MARCUS LOEW CIRCUIT

### NEW YORK CITY

American (First Half)—Al Libby—Monte & Parti—Gorgalis Trio—Cooper & Ricardo—Fridkin Troupe—Joe & Clara Nathan—Chapman & Ring—Jordan & Tyler—Kenny, Mason & Scholl. (Last Half)—Juggling De Lisle—Dave & Lillian—Walsh & Austin—Fink & Fields—Royal Harmony 5—DeWitt & Robinson—Johnson, Cole & Gibson—Geo. Morton—Russell & Russell.

Victoria (First Half)—King Bros.—Weber, Taylor & Hicks—Murray & Lane—Yorke & Maybelle—Billy Kelly & Reel Peaches. (Last Half)—Pedrick & Devere—Cortez & Ryan—Julia Swayne Gordon & Co.—Bryant & Stewart—Romas Troupe.

Lincoln Sq. (First Half)—Pedrick & Devere—Fisher & Lloyd—Al H. White & Co.—Le Van & Devine—Romas Troupe. (Last Half)—Spoors & Parsons—Harry White—Murray & Lane—Cooper & Ricardo—Harry West & Chums.

Greeley Sq. (First Half)—Adolpho—Davis & Chadwick—Barlow, Banks & Gay—Johnson, Cole & Gibson—Adrian—Richard Wally & Co. (Last Half)—Al Libby—Nada Norraine—Howard & Craddock—Overseas Revue.

Delancey St. (First Half)—Edmund Gingras & Co.—Lillian Devere—Fink & Fields—Elizabeth Salti & Co.—Harry West & Chums—Margot & Francis. (Last Half)—Kenny, Mason & Scholl—Shannon & Norman—Arthur Lloyd—Overholt & Young—Harry Welsh & Co.—Fridkin Troupe.

National (First Half)—Gabby Bros.—Curtis & Fitzgerald—G. Swayne Gordon—Howard & Craddock—3 Wilson Girls. (Last Half)—2 Michon Bros.—Evelyn Phillips—Fred Weber & Co.—Adrian.

Orpheum (First Half)—Herman & Young—Cortez & Ryan—Jimmy Reynolds—Overseas Revue. (Last Half)—Grace Ayres & Bro.—Monte & Parti—Chisholm & Breen—Celia Weston & Co.—King Bros.

Boulevard (First Half)—Spoor & Parsons—Harry White—Overholt & Young—Harry Welsh & Co.—Royal Harmony 5. (Last Half)—Lew Hoffman—Barlow, Banks & Gay—Curtis & Fitzgerald.

Ave. B (First Half)—Seymour & Jeanette—Joe Mack & Girls—Celia Weston & Co.—Walter Moore Troupe. (Last Half)—Boyd & Ring—Lester Bernard & Co.—Terminal 4—Herman & Young.

### BROOKLYN, N. Y.

Metropolitan (First Half)—Michon Bros.—Shannon & Norman—Chisholm & Breen—Geo. Morton—Blossom Sisters & Band. (Last Half)—Gorgalis Trio—Jimmy Reynolds—Le Van & Devine—Til-you & Rogers—Billy Kelly & Reel Peaches.

Fulton (First Half)—Lew Hoffman—De Witt & Robinson—Lester Bernard & Co.—Bryant & Stewart—Reynolds & Geraldine. (Last Half)—Sig. Franz & Co.—Weber, Taylor & Hicks—Al H. White & Co.—Fisher & Lloyd—3 Wilson Girls.

Palace (First Half)—Cardo & Noll—Arthur Lloyd—Sig. Franz & Co. (Last Half)—Seymour & Jeanette—Joe Mack & Girls—Murphy & Hewitt—Walter Moore Troupe.

Warwick (First Half)—Dawson, Lanigan & Covert—Nada Norraine—Lyle & Emerson—Baker & Rogers—4 Moore Girls. (Last Half)—Kramer & Paterson—Gene Morgan—Elizabeth Salti & Co.

### BALTIMORE.

Wright & Wilson—Mammy—La Coste & Bonawe—Davis & McCoy—Fashions a la Carte.

### BOSTON.

(First Half)—Wonder Girl—Robinson & Williams—Paul & Georgia Hall—Maurice Samuels & Co.—Hawthorne & Cook—Alexander Sparks & Co. (Last Half)—Flying Russells—Donald & Donald—Leigh De Lacey & Co.—Frank Terry—Adolphus & Co.

### FALL RIVER.

(First Half)—Flying Russells—Donald & Donald—Leigh De Lacey & Co.—Frank Terry—Adolphus & Co. (Last Half)—Wonder Girl—Paul & Georgia Hall—Maurice Samuels & Co.—Hawthorne & Cook—Alexander Sparks & Co.

### HAMILTON, CANADA.

(First Half)—Clemenzo Bros.—Manners & Lowerre—Eddie Heron & Co.—Chas. Reilly—Jas. & Helen Mura. (Last Half)—Brown's Dogs—Harvey De Vora Trio—Into the Light—McCoy & Walton—Emery Quintette.

### HOBOKEN.

(First Half)—Martin & Stewart—Palmer & Hill—Blue Cloud & Romona—Murphy & Hewitt—Grace Ayres & Bro. (Last Half)—Dawson, Lanigan & Covert—Minstrel Monarchs—Foster & Seamon—Kramer & Paterson.

### HOLYOKE.

(First Half)—Juggling De Lisle—Evelyn Phillips—Just a Thief—Til-you & Rogers—Stafford's Animals. (Last Half)—Goldie & Ward—Albert Rickard—Chapelle, Stenette & Co.—Baker & Rogers—Margot & Francis.

### LONDON, CANADA.

(First Half)—La Follette & Co.—Murphy & Lockmar—Martha Russell & Co. (Last Half)—Jack Gregory & Co.—Bartlett, Smith & Sherry—Gypsy Trio.

### MONTREAL.

Wanda & Seals—Ethel Levey Trio—Townsend, Wilbur & Co.—Wells, Virginia & West—Dance Originalities.

### OTTAWA, CANADA.

Alvin & Kenny—Lou & Grace Harvey—Mr. & Mrs. Walter Hill—Jimmy Lyons—Frank & Mazie Hughes.

### PROVIDENCE.

(First Half)—Collins & Dunbar—Lynn Cantor—Jean Gordon Players—Fox & Barton—Johnny Clark & Co. (Last Half)—De Pierre Trio—Robinson & Williams—Miner & Evans—Rudinoff—Josephine Harmon—Al Espe & Co.

### SPRINGFIELD.

(First Half)—De Pierre Trio—Miner & Evans—Rudinoff—Josephine Harmon—Al Espe & Co. (Last Half)—Collins & Dunbar—Lynn Cantor—Jean Gordon Players—Fox & Barton—Johnny Clark & Co.

### TORONTO, CANADA.

Clifton & Spartan—Mabel Phillips—De Lea & Orma—James Grady & Co.—Rand & Gould—White, Black & Useless.

Uptown (First Half)—Brown's Dogs—Harvey & Stiffer—Harvey De Vora Trio—Into the Light—McCoy & Walton—Emery & Quintette. (Last Half)—Clemenzo Bros.—Manners & Lowerre—Eddie Heron & Co.—Chas. Reilly—Jas. & Helen Mura.

### WASHINGTON, D. C.

Flying Howards—Du Tiel & Corey—The Crisis—Ward & Wilson—6 Virginia Steppers.

### WINDSOR, CANADA.

(First Half)—Jack Gregory Trio—Bartlett, Smith & Sherry—Gypsy Trio. (Last Half)—La Follette & Co.—Murphy & Lockmar—Martha Russell & Co.

## NEW CO. TAKES CAPITOL

OSWEGO, N. Y., May 23.—The Oswego Theatre Company's articles of incorporation in Albany today. It will take over the Capitol Theatre and will engage generally in the theatrical business. It is incorporated for \$50,000 of which \$25,000 is to be common stock, and \$25,000 preferred. Charles Sesonksi, Harry Morton and Joseph T. McCaffrey are the incorporators.

## DAVIS AT LOEW'S

SAN FRANCISCO, Cal., May 23.—William Davis is the new musical director of Loew's Casino Orchestra, succeeding Bert Ragin, who has gone over to the Pantages Theatre.

## GOLDWYN BUYS "GRAND LARCENY"

Goldwyn announces the purchase of "Grand Larceny," the Albert Payson Terhune story for motion picture production. The story opens in the South but soon jumps to New York where a highly dramatic story of a woman who wants "to stand on her own" and not merely be somebody's wife, and of a man who is a love thief is unfolded.

As an example of the care which is exercised by the Goldwyn editorial department to purchase only such motion picture material as is unusual, capable of excellent screen development and of general literary value, the fact may be cited that "Grand Larceny" was subjected to a prolonged editorial and studio test before it was bought. A two months' option was first obtained on the motion picture rights of the story. It was then discussed by the editorial and scenario departments at Goldwyn's Culver City studios, where practically a complete continuity was prepared and where the cost of production and the probable artistic and box office value of the completed photoplay were discussed. This is a policy pursued generally by the Goldwyn editorial department in its effort to get stories of distinct screen value.

As a result of the consultations at the studio, the option on "Grand Larceny" was exercised and Goldwyn is convinced that the resulting film will rank high among the productions of the coming year. The door that was slammed by Nora Helmer in the last act of Ibsen's domestic drama of the new woman, "A Doll's House," reverberates through Mr. Terhune's story and gives it a timeliness which should add greatly to its appeal and to its drawing power.

## END OF THE ONE NIGHTERS

CHICAGO, Ill., May 23.—"Dirty, cold badly operated theatres, hotels unfit for human habitation, badly cooked food, and the lack of appreciation of fine acting."

These things, John L. Peltret, representing William Harris, Jr., speaking from the producing managers' standpoint, said at the eleventh annual convention of the Drama League of America, had sounded the death knell for the one night stand shows in the smaller cities and towns of the United States.

"The provinces," he said, "have been so backward in acknowledgement of the good things of the theatre that the good things have ceased to seek them out." Other speakers were Stuart Walker, Laura Dainty Pelham, of the Hull House Players; Mrs. Howard Shaw of the Lake Forest Open Air Theatre, Mrs. Arthur Aldis, of the Lake Forest Players and Clyde Floyd, Ypsilanti Little Theatre.

## BERTHA KALISH RETURNING

Bertha Kalish is to make her reappearance soon in the title role in "Hamlet," at a series of matinee performances. She appeared in this fifteen years ago at the Thalia Theatre on the Bowery, but not in the English version.

She will also appear in repertoire next season, and one play has already been chosen by her. It is entitled "Sophia Korona," by Jacob Gordon, the Yiddish writer. It has been adapted for the English speaking stage by George Foster Platt.

## "PECK'S BAD BOY" CAST

The following cast has been engaged to play in W. D. Fitzgerald's version of "Peck's Bad Boy." Billy Tanner, Eddie Byrne, James Kennedy, Lillian Ritchie, Aida Odessa and Peggy Cantor. B. Roberts is manager of the company.

## BENEFIT FOR ZIEGFELD GIRLS

All the stars of the Ziegfeld Follies and Frolic and Max Fisher's Orchestra appeared at the benefit for sick and unfortunate chorus members of the Ziegfeld companies held on the New Amsterdam roof Sunday night.

## COHAN BUYS STUDIO

Geo. M. Cohan has purchased the scenic studio building at Nos. 241-243 West Fifty-second street from the estate of Nathan Starr.

## DAVIS SUIT SETTLED

Edwards Davis, president of the National Vaudeville Artists, who brought suit against David Belasco and Francis Starr for an accounting on his contract to appear in support of Miss Starr in the play "One," accepted a settlement out of court, Friday, May 13, of \$2,000.

The settlement brings to a close an interesting case of actor against manager. Mr. Davis signed a contract with Belasco to appear in "One" during the run of the play. On Mr. Belasco's return from abroad, and following rehearsals of two weeks, Mr. Davis was dropped from the cast, and promised another engagement in another Belasco production which did not materialize.

## MARY GARDEN RAISING BIG FUND

CHICAGO, May 7.—Mary Garden, director of the Chicago Opera Company, following a talk before the Chicago Association of Commerce at its weekly luncheon last week, secured twenty-eight \$1,000 pledges as the first installment in the campaign to underwrite the opera company of this city for \$500,000 each year. Five hundred guarantors will be enlisted who will contribute each \$1,000 yearly for a period of five years.

## LAKE ONTARIO PARK OPENS

OSWEGO, N. Y., May 23.—Harry E. Morton will open, on May 30, many new and novel concessions at his Lake Ontario Park, on the shores of Lake Ontario, two miles from here. Dancing will be a feature, the pavilion having been enlarged recently.

## Attractions at City Theatres

B. F. Keith's Broadway and 47th St.  
**PALACE** Mat. Daily at 2 P. M.  
25, 50 and 75c. Every  
night, 25, 50, 75, \$1, \$1.50  
JOSEPH SANTLEY & IVY SAWYER & CO.  
Fred Lindsay, Frank Dobson and His 13 Sirens  
Jim and Betty Morgan, COURTNEY SISTERS  
and Others.

HUDSON THEATRE, West 44th St.  
Mats. Wed. and Sat.  
Eves. 8.30  
MONDAY, MAY 23  
GEORGE M. COHAN  
in the Revival of the Laughing Success  
**"THE TAVERN"**

COHAN Theatre, B'way and 43d St.  
Evs. 8.15; Mats. Wed. & Sat.  
A. L. ERLANGER Presents  
The New Musical Comedy  
**"TWO LITTLE GIRLS IN BLUE"**

ELTINGE Theo. W. 43d St. Evs. 8.15  
Mats. Wed. & Sat. 1.30

A. H. WOOD Presents  
**"LADIES' NIGHT"**  
IN A TURKISH BATH

LYCEUM West 45th St. Evs. 8.15  
Mats. Thurs. and Sat. 1.30  
DAVID BELASCO Presents  
**"THE GOLD DIGGERS"**

BROADWAY  
AT 51st STREET  
World's Largest, Most Beautiful Theatre  
Goldwyn Presents  
Personal Appearance  
**Sascha Jacobsen**  
Celebrated American Violinist  
CAPITOL GRAND ORCHESTRA  
ERNO RAPEL, Conductor  
Presentations by S. L. ROTHAFEL

BROOKLYN THEATRES  
CASINO 58 Flatbush Ave., Bklyn.  
Daily Mat. Sterling 6944  
**JINGLE JINGLE**



# CAPT. ADAMS ODIVA and SEALS

Sailing May 24th for England to play 12 weeks. Sailing from Liverpool direct to Sydney, Australia, Sept. 1, to fill a 60-week contract with the Ben Fuller Circuit.

DAISY

## KENNISON SISTERS

JESSIE

### BILLIE MORLEN

MUSIC AND DANCING REVIEW

Directions—MICKY CURRAN AND DANNY DAVENPORT



## Fred and Marjorie Dale

IN "VARIETY A LA CARTE"

Direction JACK LEWIS

This week, Keith's, Indianapolis. By "Saxi" Dale: My folks presented me with a modern furnished room in their new Scenery trunk. At home to my friends—"Sonny" Norwood invited.

## CORDINI

The Wizard of the Piano Accordeon

Direction—JACK HENRY, U. B. O. Time.

Loew Time—DANNY DAVENPORT

## JIM BAGGETT AND SHELDON ROSE

"Enjoying Themselves"

PERM. ADD., 922 RUBY ST. WOODHAVEN, L. I., N. Y.

## THREE ANDER GIRLS

ALWAYS WORKING ARE DIFFERENT AND ORIGINAL

The Answer Can Fill Any Spot on Any Bill. Are the Originators of Changing Costumes in Front of Audience. Dir.—BART McHUGH

## SINCLAIR & GRAY

IN A CYCLE OF YOUTH

Direction—JOE MICHAELS

## HARRY REED-BLAKE JACK

OFFER VERSATILITIES OF 1921

WATCH US GROW

LOOK US OVER

## LE ROY BROS.

Spectacular Exponents of Equilibrism

## JIMMIE HAZARD & SPELLMAN JACK

WATCH THEIR FEET—IN VAUDEVILLE

## TANEAN BROTHERS

### SAYS 40 PER CENT ARE BAD

BALTIMORE, Md., May 23.—Declaring that the movies are today the greatest and most subtle influence for evil in America, Dr. Clifford G. Twombly, of Lancaster, Pa., speaking at the City Club luncheon here yesterday, demanded active support from all the moral elements of the city of the Maryland Board of Motion Picture Censors in its efforts to prevent the showing of questionable films.

Dr. Twombly, who is an Episcopal clergyman, admitted, however, that fifty or sixty per cent of the films were good or passable. His speech was in the nature of a report of his findings in the investigation of local motion picture conditions which he has been making since last October.

"I am not condemning moving pictures as a whole, but only the 40 per cent which are salacious," Dr. Twombly said. This 40 per cent, if allowed to go unchecked into all the motion picture theatres of the country, would be sufficient to break down the standards of decency and morality in this country. Why, even in Madras, India, the heathen are so alive to these evil influences that a well-known American 'vamp's' films are forbidden there.

This cancer in the motion-picture industry must be cut-out. The National Board of Review is no check, as is shown easily. The Pennsylvania censorship board found it necessary to make 1,464 eliminations for the maintenance of a decent standard in the same time that the Board of Review made 40.

"Censorship bills in 29 States have been killed through the organized efforts of the motion-picture industry, but gains have been made. New York and Massachusetts will soon join Maryland, Pennsylvania and Ohio with censorship boards, placing 25 per cent of the industry under censorship. The local exhibitors, to a large extent, are powerless because they have to take what they can get.

"Movie men cannot pass the responsibility for unclean films on to the public. A man can hardly be held morally responsible for the dope habit when he contracted it through doctored cigarettes. Public opinion is a powerful thing, but a cancerous disease must be cut out.

"Honest censorship is the only effective remedy for unclean films. You ask, perhaps, why so many things get by the censors. You must remember that the tremendous pressure of the third largest industry in America is constantly exerted against the censors, and that the censors are usually backed only by their own courage. Their efforts to maintain high standards are met by public indifference.

"Your censorship board will be valuable according to the support you give it through your clubs, churches and civic organizations. Your board needs full-time members, with three or four helpers under them and several more inspectors in the field to see that its orders are respected. Larger appropriations are needed for these things.

"You have been told what kind of things are shown in uncensored territories. You have seen some of the things which get by even in censored territories. Censorship, backed by active public support, is absolutely essential in the fight against unclean pictures. Censorship is not a curb on freedom, but a curb on license, and the only effective curb. If you help make the movies clean, with their 20,000,000 daily patrons, you help greatly to stem the tide of decadence in American society."

### METCALFE MAY BE CENSOR

The personnel of the new Moving Picture Censorship Board is already being considered by Governor Miller. It was learned that one of the candidates who has been strongly urged for the Chairmanship of the board is James Metcalfe, formerly dramatic editor of Life.

Mr. Metcalfe conducted the dramatic department of that paper for more than twenty-five years when he resigned a year ago. He is a Yale graduate and a writer of broad observation and experience.

### ZUKOR ISSUES FILM WARNING

A warning on the competition of foreign films, especially the German product, was sounded by Adolph Zukor, president of Famous Players-Lasky, when he returned last Friday on the *Aquitania* from his European trip during which he established headquarters for Famous Players-Lasky in the principal countries of Europe. He was accompanied by his wife, his son, E. J. Zukor, and his son's wife.

He declared that at present the American movie industry is superior to the German, but that it would lose its leading position if the business were hampered by distracting influences. "If American movies are to continue to lead the world for their popularity, they must remain untethered by taxes, tariffs, and legislation in general.

"German pictures," said Mr. Zukor, show excellent results in historical subjects, largely because the European countries abound in historical locations and authentic settings can be obtained right at the front doors of the studios. Despite this a very small percentage of the pictures produced in Germany would have any appeal to American movie audiences. Indeed the percentage of the total number of German productions which appeal to the audiences in that country is much lower than that of successful pictures here.

"This latter fact is due in large part to the emphasis laid upon youth and strength in choosing players in this country, while in Germany movie actors are chosen for their past performances. A middle-aged German actor with a good reputation in his profession would be chosen for a part without any particular consideration for his drawing power on the screen. American pictures are popular throughout Europe and are especially liked in France and England."

Asked about his business transactions abroad, Mr. Zukor said that he had established headquarters for his firm in Holland, France, Belgium, Austria, Germany, and the Balkan States, in addition to the London branch which was already in operation.

### BIG ROW OVER "DOME" PICTURE ON

WASHINGTON, D. C., May 22.—A resolution disclaiming all responsibility for the picture entitled "In the Shadow of the Dome," which was recently shown at the Shubert-Belasco Theatre here, was sent yesterday to all members of Congress by the motion picture owners of America.

The production, the resolution says, was "inspired by artifice, trickery, fraud, misrepresentation" and was shown "with the object of prejudicing Congress against all motion pictures." The resolution also points to the fact that the picture was shown in a theatre ordinarily devoted to the spoken drama and declares that "we propose to conduct a searching investigation into the origin of this picture for the purpose of discovering the sources of its financial support."

The film attracted much comment from members of Congress at the time it was shown, because, the motion picture owners assert, it showed portrayed Congress in an unpatriotic attitude. Every member of Congress received a special invitation to see the film prior to its presentation.

### BOSTON BANS "BIRTH OF NATION"

BOSTON, May 21.—In order to prevent the exhibiting of "The Birth of a Nation" in Boston, the Board of Censors here suspended the license of the Shubert Theatre, where the film was supposed to be shown. This decision was made by the Board after a private showing of the film, and after a delegation of one hundred negroes protested, declaring that it was a libel on their race and tended to create race hatred.

The suspension of the license is for an indefinite period, with the understanding that it will not act to prevent the theatre from presenting any film or play other than "The Birth of a Nation."

### BLACKFACE COMEDY, MUSICAL, SINGING AND TALKING.

Direction—NAT SOBEL



## TWELVE FOR FIRST NATIONAL

An even dozen First National attractions are included in a production "clean-up" involving as many producing units on the East and West coasts. Three of these were started last week, four are in the middle stages of completion and five are at the finishing point.

The new ones are "The Wonderful Thing," a Joseph M. Schenck production starring Norma Talmadge under direction of Herbert Brenon; "Man's Game," a Katherine MacDonald production featuring Miss MacDonald under direction of J. A. Berry; "Slippy McGee," an Oliver Morosco production featuring Wheeler Oakman under direction of Wesley Ruggles.

Charles Ray, Constance Talmadge and Anita Stewart are among the stars who are completing work on their features. Mr. Ray, besides playing the star role, is directing "The Barnstormer," by Richard Andre, and has been engaged on it for six weeks; Miss Talmadge's vehicle is "Woman's Place," a Joseph M. Schenck offering written by John Emerson and Anita Loos, and directed by Victor Fleming; "The Price of Happiness" is Miss Stewart's latest appearance under the management of Louis R. Mayer, the famous, being directed by Edwin Carewe.

"The Half Breed," first of the Oliver Morosco productions, with Wheeler Oakman in the title role, and Charles A. Taylor its director, is the fourth in the list of pictures nearing the laboratory stage, while the fifth is John M. Stahl's special, "The Child Thou Gavest Me," with a cast that includes Lewis Stone, William Desmond and Barbara Castleton. Mr. Stahl is directing the story, which was written by Perry N. Vekroff and is to be presented on the First National program by Louis B. Mayer.

Charlie Chaplin is in the midst of "Vanity Fair," which, like "The Kid," was written by the comedian and has him for its star and director. Edna Purviance and an exceptional cast are working with him.

"Serenade," the R. A. Walsh production, in which Miriam Cooper, George Walsh, Joseph Swickard and others are to be seen, is another one at its working "peak," while Mr. and Mrs. Carter De Haven are in the fourth week of "My Lady Friends," under direction of Lloyd Ingraham.

Hope Hampton, in the Hobart Henley production of "Star Dust," also has passed her fourth week of work. This story, which Mr. Henley is directing, is one of the most ambitious efforts of Fannie Hurst. It is the tragic romance of an actress, with the stage as a background rather than a dominating factor.

## BENEFIT FOR LEGION

CHICAGO, Ill., May 23.—An immense show was held for the Theo. Roosevelt Post of the American Legion Saturday night and a vaudeville program, composed of stars, appeared. Eva Puck of "Mary," Leo Donnelly of "The Meanest Man in the World," Frank Tinney from "Tickle Me" and seven vaudeville acts composed the bill. The benefit was given for the relief of disabled and needy war veterans. A number of prominent vaudeville managers appeared among the audience. A few of these were called upon for a speech and made promises that if help was not forthcoming from Washington that the American Legion could look to the theatrical profession for all the assistance possible in their efforts to raise money.

## DANCERS ORDERED OUT

RICHMOND, Va., May 23.—"Give up dancing or get out of my church and go to the devil" is the dictum of the Rev. Carter Jenkins, pastor of the Calvary Baptist Church, here, to his congregation. He puts the ban on dancing in all its forms and phases and proclaims publicly against dancing Baptists.

"All dancing," he says, "is bad. I will give you until next fall to stop dancing or stop coming to this church. You cannot dance and retain your membership in this church. Make your choice. Give up dancing or get out of my church and go to the devil." He also auctioned his congregation to keep away from the motion picture shows.

## BIG CAST FOR "IBBETSON"

The screen version of "Peter Ibbetson," production of which has been started at the Paramount Eastern studio under the direction of George Fitzmaurice, is declared by Paramount officials to be the most pretentious picture produced in the company's Eastern studio this year.

Headed by Elsie Ferguson and Wallace Reid, as stars, the cast for the picture is the most imposing ever gathered for a Paramount picture with the possible exception of "The Affairs of Anatol." Elliott Dexter, Montague Love, George Fawcett and Paul McAllister play the principal male roles outside the title part, which Reid will have. The two feminine parts, next in prominence to the Duchess of Towers, which Miss Ferguson will do, will be played by Barbara Dean and Vivian Oakland.

A half dozen or more youngsters will be seen in the first part of the picture. Little Gogo Pasquier, who grows up to be Peter Ibbetson, will be played by Charles Eaton, 8 years old. Neil Buck, an 8-year-old edition of Elsie Ferguson, will be Mimsey, the little girl who becomes the Duchess of Towers later in the story.

The opening scenes for the picture are being filmed in an artistic setting—a French garden in the village of Passy, a suburb of Paris. All four seasons of the year will be shown in the garden, opening with the springtime.

In preparation for the production of this picture the research department of the studio has been working for a month collecting costumes and properties and looking up details of the period of 1868 in England and France of which DuMaurier wrote.

The technical staff for the picture includes Lawrence Rich and Charles Van Arsdale, assistant directors, and Arthur Miller, camera man. The continuity was prepared by Ouida Bergere.

## WARREN LEASES OFFICE

F. B. Warren Corporation, new international distributing organization, has signed a long term lease for three-fourths of the sixteenth floor of the Loew State Theatre Building, at 1540 Broadway. This move makes the Warren organization one of the best situated of all the national motion picture distributors, with its home office in the heart of New York's picture activities and adjacent to the two big hotels where visiting exhibitors and producers make their headquarters. The Warren forces will go into the building June 1.

Taking lease on a floor where no partitioning or subdividing had been done, the new quarters of the Warren Company are being laid out by L. M. Lebharr, architect connected with the Fleischmann Construction Company, in keeping with the exact needs of the distributing company's general offices, providing facilities not only for the two score employees of the company at its outset, but for its immediate expansion. Options taken by the Warren organization give it the right of call at stated intervals upon the remaining space on the sixteenth floor of the building.

## GOLDWYN GETS ITALIAN FILM

With the acquisition by Goldwyn for distribution in this country of the Italian spectacular film, "Theodora," Italian pictures are to be shown here again after a lapse of eight years. It was an Italian film, "Quo Vadis," which in 1912 at the Astor Theatre first showed at the regular theatrical scale of prices. Then followed "Cabiria" which was then regarded as the greatest spectacle yet shown.

"Theodora" was made by Ambrosio and his staff, who also made "Quo Vadis" and "Cabiria." It is based upon Victorian Sardou's great drama of the Empress Theodora's efforts to oust Christianity from Constantinople and bring back the pagan gods of Greece during the Nikka uprising of 431 A. D. Two years were spent in the making of the picture and 10,000 persons were employed in its making.

Goldwyn also announces another Italian spectacle, "The Ship," by Gabrielle d'Annunzio, for release in this country. "The Ship," which is a screen version of "La Nave," was directed by the novelist's son.

## DEMPSY FILM READY

Pathe gave its first showing on Wednesday of its special feature, "A Day With Jack Dempsey," showing the only and exclusive pictures to be made of the heavy-weight champion while in training for his coming titular bout with Georges Carpentier.

The reel is interesting, showing in detail, as it does, every activity of the champion from the time he gets up in the morning until he retires at night.

Fred C. Quimby arranged the production of the reel, and in order that the training activities might be faithfully pictured, Jack Kearns, Dempsey's manager, supervised the taking of the training scenes.

Dempsey is shown on the road, shadow boxing for wind and speed, skipping the rope, punching the bag, and in an actual ring encounter with his sparring partners.

Freddie Welsh, former world's champion lightweight, is shown boxing one round with Dempsey.

The reel will be particularly interesting to boxing enthusiasts, but will have an appeal to all audiences, because of the careful manner in which its staging was handled.

Pathe will begin the release of this feature immediately.

## FOX GETS THE CENTRAL

William Fox last week announced the acquisition by sub-lease of a fourth theatre on Broadway for the showing of special screen spectacles. He signed contracts with the Messrs. Shubert whereby he takes over the Central Theatre at Broadway and Forty-seventh street immediately on a sub-lease that will run until Labor Day.

His first picture to be shown there will be "A Connecticut Yankee in King Arthur's Court," which is now being presented at the Selwyn Theatre. "A Connecticut Yankee" will move to the Central Theatre beginning this afternoon, and will continue its run which has already lasted nearly three months.

Mr. Fox has several other special screen spectacles which he plans to present on Broadway in the near future. He also announced that "The Queen of Sheba," now at the Lyric Theatre, will continue at that playhouse until September 1, and that "Over the Hill" at the Park Theatre will likewise continue throughout the Summer there.

## "MOVIE" REVUE OPENING

"The Scream of the Movies," a musical revue in three acts, is being produced by I. R. Franklin, Inc., and will open in Asbury Park May 30. The cast will include Leona Woodworth, Gene Delmar, Clara Fahrner, Bert Lippen, Ed. Williams, and Edna Wheaton, who won the beauty contest conducted by The News.

## WANT QUEUES ABOLISHED

LONDON, May 23.—A motion has been made to have queues abolished outside places of entertainment, by a member of the London County Council.

## FILMS WIN IN TEST CASE

A test case in the Sunday Blue Law enforcement campaign instituted by the officials of South Dakota has just been decided by the Supreme Court of that State in favor of the motion picture interests.

Word to this effect was received today by the National Association of the Motion Picture Industry in a telegram from Benjamin Friedman, President of the Minneapolis Film Board of Trade. In his wire, Mr. Friedman said that the decision of the Supreme Court establishes the right of exhibitors to hold Sunday shows in South Dakota.

Late in March of the present year, Attorney General Byron S. Payne of South Dakota instructed the various state's attorneys to rigidly enforce a law which prohibits the showing of "any indecent motion picture, any picture portraying crime, or in any way suggesting or showing crime or other immorality." He instructed them also that all statutes relating to Sunday observance were to be rigidly enforced.

Shortly after this, State's Attorney Charles H. Warren swore out a warrant for the arrest of Allen Goethal, manager and owner of a theatre in Huron, S. D., charging him with having conducted a motion picture show on Sunday, March 27. Goethal was released in the custody of the sheriff to appear for a hearing at a later date.

The arrest of Mr. Goethal was generally looked upon as a test case of the Sunday Blue Law enforcement campaign and the progress of the case has attracted wide interest not only in South Dakota, but in many other states where blue law advocates have been seeking to close motion picture theatres on Sunday.

The decision of the Supreme Court is expected both to end the campaign against Sunday movies in South Dakota and put a damper upon the activities of blue law advocates.

## GRIFFITH TO DO "TWO ORPHANS"

"The Two Orphans," the famous French story of sister love and romance, is to be the plot on which D. W. Griffith will build his next film production.

The story originally appeared as a novel by Adolphe D'Ennery. Its great popularity in France was followed by international translations, and the dramatization was translated for the American stage by Kate Claxton.

In stock, it has long been venerated as a refuge in days of distress, and traveling repertoire companies long have regarded it as a "get-away" insurance, for whenever and wherever announced, it always drew enough money to the theatre for the company's railroad tickets out of town. Several years ago the old story was escorted to the films, with Theda Bara as its star. Herbert Brenon directed it.

Mr. Griffith plans to invest the rugged action with an elaborate production.

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## FIGHTING PROPOSED ORDINANCE

William A. Brady, president of the National Association of the Motion Picture Industry, and thirteen other leading members, including studios, laboratories and exchanges, conferred Thursday morning with officials of the Fire Department for the purpose of seeking modifications in the proposed ordinance now pending before the Board of Aldermen which would provide more stringent regulations of explosives and hazardous trades in this city, with particular reference to nitrocellulose products, such as are used in motion picture films.

The conference was held in the office of Fire Commissioner Thomas J. Drennan in the Municipal Building, and representatives of the Fire Department attending were Mr. Drennan, John Kenlon, fire chief; Thomas J. Hayes, deputy fire commissioner; John F. Dixon, chief of the Division of Combustibles, and Thomas J. Larkin, chief inspector of the Fire Prevention Bureau.

Mr. Grady and the other motion picture representatives declared that if the proposed ordinance is passed in its present form, which was declared drastic, and if it is enforced, it will drive the motion picture industry out of the city, and in practical effect will drive the industry out of the State. The conference this morning was called at the behest of the motion picture industry.

Its representatives at the conference declared that ample safeguards have already been taken for protection, and that the industry desires to co-operate to any reasonable extent in preventing such a menace as the city officials fear might result if no measures are taken to control the increased post-war activities in the celluloid trade.

Mr. Brady said New York investors in the industry already have in most cases long leases on buildings and other equipment, and that if the ordinance is passed in its present form, it will entail financial ruin for the owners of the industry.

One section of the ordinance strongly opposed by the motion picture men was that which would require that not more than ten reels of film be kept in any one examining room at one time, and requiring that if there are more than ten reels in one room it shall be equipped with an automatic water sprinkler from the ceiling. One provision of the proposed ordinance would require that laboratories have metal cabinets or containers to be equipped with air vents connecting with the roof. Other portions of the ordinance requiring a more careful guard protection of motion picture plants were declared too drastic.

In answer to the arguments of the motion picture men, Mr. Drennan said that the motion picture and the celluloid trade in general has grown to such proportions as to require additional safeguards such as those provided in the proposed ordinance.

As a result of the conference this morning the fire prevention committee of the industry has decided to draw up proposed changes to the ordinance and confer with Deputy Commissioner Hayes on the basis of what is considered reasonable and fair regulations. These proposed modifications will be submitted to Mr. Hayes.

## ANSWER FILED IN HOPKIN SUIT

CHICAGO, Ill., May 22.—A general denial of the charges made by Peggy Hopkins in answer to his divorce suit was filed yesterday in the Superior Court by James Stanley Joyce. He is prepared, he says, to prove his charges against the former "Follies" girl of improper conduct with social leaders here in this country and abroad. He further charges that the statement made in her answer to the suit that he is an excessive drinker and a wife-beater "is untrue, uncertain, and insufficient."

Peggy Hopkins, in her answer and cross bill for separate maintenance, states that his fortune amounts to from \$10,000,000 to \$40,000,000 and that he has an annual income of \$1,000,000. She asks for immediate payment of \$100,000 for lawyers' fees and for \$10,000 a month temporary alimony pending trial of the suit. Preliminary hearings in the cases will be held on June 2 before Judge Joseph Sabath of the Superior Court.

## MINISTERS ON BLUE LAWS

WINONA LAKE, Ind., May 23.—The national convention of Presbyterian ministers which opened here last week devoted the opening hours to outlining a campaign to inaugurate a blue Sunday for every city and town in the country.

Dr. H. L. Bowlby, secretary of the Lord's Day Alliance, asserted that the success of the campaign was undoubted in his opinion. He charged that opposition to the blue Sunday idea was principally made by "powerful amusement and sporting interests bent on making the Christian Sabbath the big money getting day of the week."

Dr. Bowlby made a statement on the official attitude of the Presbyterian Ministry as follows:

"We have already warned the leading ministers of the country that the most dangerous movement against the American Sunday in fifty years is now in progress. This should stir the blood of every American patriot and certainly every American Christian."

"Close up the movie theatre, shut the gates of the ball parks, lock the doors of many places of business and this paramount problem of the churches will be well on its way to solution."

## 1,500 ATTEND FILM BALL

Attracted by the presence of such screen stars as Elsie Ferguson, Wallace Reid, Thomas Meighan, Alice Brady and Constance Binney, a crowd of 1,500 persons attended the second annual studio ball of the Famous Players-Lasky Corporation in the Hotel Commodore Friday night.

Wallace Reid made his first personal appearance in New York when he played the saxophone in the orchestra and took part in Kenneth Webb's motion picture satire recently presented at the Actors' Equity show, being featured with Thomas Meighan, Alice Brady, Constance Binney, Robert Schable, Reginald Denny, George Fawcett and others.

Max Fischer's orchestra from the "Midnight Frolic" furnished the music for dancing and motion pictures of all those present were shown at midnight.

## CONCERT ARTIST FOR CAPITOL

The program at the Capitol Theatre next week will be distinguished by the personal appearance of the celebrated American violinist, Sascha Jacobsen, who will participate in the unusually excellent musical presentation for the week in a program of concert numbers.

Mr. Jacobsen is the second prominent artist whom S. L. Rothafel has succeeded in borrowing from the concert stage to enhance the musical entertainment at the Capitol Theatre. Several weeks ago Mr. Rothafel surprised and delighted musical and film circles by presenting Percy Grainger, the celebrated Australian composer and pianist, which was the first time in the history of motion picture presentation that an artist of the first quality had been enticed to perform in a motion picture theatre. It was a brave and unprecedented innovation and a highly successful one as evinced by the crowds that flocked to the Capitol that week. The engagement of Sascha Jacobsen creates the promise that the day is not far off when operatic and concert artists will come to regard the motion picture theatre as a highly honored medium for the expression of their art, thus providing the man on the street with the best music at the price of a motion picture admission.

Mr. Jacobsen cancelled his passage to Europe in order to keep his engagement at the Capitol next week, which will be his last appearance in this country for two years. He will play at each of the four de luxe performances. The selection will be the lively and tuneful "Zigeunerweisen" (Gypsy Airs) by Sarasate, followed by several shorter compositions as encores.

## COMPLAINT SETTLED

The complaint of Billy Hallen against the Antler Trio, alleging that the latter were infringing on his "squirrel whiskey" gag, has been settled. The Antler Trio have written in, stating that they are not doing the gag.

## SCORES FOR ARMY FILMS

Following close upon the heels of many enthusiastic exhibitors the director of the United States Army Motion Picture Service has contracted for synchronized music scores. Music Score Service Corporation, of 1600 Broadway, distributors of these splendid scores, are in receipt of signed contracts covering the installation of their service in Camp Dix, Fortress Monroe, Virginia; Camp Eustis, also in Virginia; Camp Mead in Maryland and Camp Franklyn, likewise in Maryland.

Appreciating the value of music properly synchronized, W. P. Wooldridge, director of United States Army Motion Picture Service, in signing the contracts for the above Eastern camps paves the way for what will doubtless mean synchronized music scores service to all the camps maintained by the United States army. Not to be outdone by his brother service men, Lieutenant O'Reilly, director of United States Navy Motion Picture Service, and stationed at the United States Navy Yard, Brooklyn, has arranged for a demonstration of the value of synchronized music scores on Friday night, when a special showing of Paramount's feature, "City of Silent Men," will be screened to the accompaniment of a synchronized music score, prepared by Dr. Hugo Riesenfeld. The officers of the United States Navy Yard, Brooklyn, N. Y., together with officers of the battleships now anchored in the Hudson River, and their families and friends have been invited to attend this special event, which will take place in the Navy Yard Theatre in Brooklyn.

That the Boston, Washington, Philadelphia and Baltimore exhibitors are fully awake to the great benefit derived from the use of synchronized music scores is apparent from the many contracts received at the home office of Music Score Service Corporation during the past week for the installation of their service in many of the prominent houses in the above mentioned territories. In Baltimore both the Capitol and Broadway theatres have contracted for synchronized music scores.

Morris Klein, president of the operating companies controlling both these popular houses, and long a music enthusiast, in contracting with Al Friedlander for the service, complimented Mr. Friedlander, who is in charge of Eastern sales, on the great thought behind the preparation of these scores.

"Here is something that the exhibitor has long needed," he said. "To be able to obtain perfectly synchronized scores and to feel that I am offering my patrons the best music obtainable gives me great satisfaction. I have always felt that good music was essential to making a perfect motion picture presentation. Certainly synchronized music is and I am happy to be able to announce to my patrons that such brilliant musical minds as Dr. Hugo Riesenfeld, Carl Edouarde, James C. Bradford and Joseph Carl Briel are now preparing the musical scores that will be rendered by my Capitol and Broadway theatre orchestras."

These sentiments have been expressed by exhibitors throughout the country. Ned Burke, manager of the splendid New Theatre, situated in ex-President Wilson's home town, Staunton, Va., in a letter to Music Score Service Corporation, says: "Permit me to congratulate you folks. You have a wonderful service for the exhibitor and I am certainly glad to welcome you to Staunton. Send along your one sheets and slides as I want to spread the glad news to my patrons."

## ROHIFS TO ASSIST TREASURER

Announcement is made of the election as assistant treasurer of the F. B. Warren Corporation, new national motion picture distributing organization, of John G. Rohifs, for six years associated with Mr. Warren in various motion picture enterprises. He will begin his duties with the new company on June 6, almost coincident with the establishing of the corporation's home offices in the State Theatre Building, 1540 Broadway.

Mr. Rohifs started in the picture business ten years ago with the old Mutual Film, where he was purchasing agent and assistant chief accountant. He later installed the purchasing department of General Films.

## YIDDISH THEATRES PLANNED

New York is to have two more Yiddish theatres. One is the acquisition under lease of the Mt. Morris, 116th street and Fifth avenue, by Max Gobel, formerly conducting a theatre on the Bowery under his name. The Mt. Morris comes to him in a 21-year lease at \$29,000 annually, with a \$75,000 advance for security and good will before the doors are opened.

The other is the Fourteenth Street theatre, off Sixth avenue, which has been taken over for three years by Louis Schnitzer, one of the lessees of the former Jewish Art. It is possible the term "Art" will be used over the Fourteenth Street, and report has it that Rudolph Schildkraut may continue under Schnitzer's management. Louis Schnitzer and those affiliated in the former venture are reputed to have lost around \$40,000.

## DEATHS

LADY BANCROFT, noted actress and authoress, died in Folkestone, England, on May 22. Her maiden name was Marie Effie Wilson, and she became an actress very early in life, playing child parts. After her marriage in 1867 to Squire Bancroft, who was for twenty years manager of the old Prince of Wales and Haymarket theatres, she continued on the stage. The couple retired in 1885. Sir Bancroft was the first English actor of the nineteenth century to be knighted.

CHARLES J. RICH, one of the best known theatrical men in Boston, who for many years had been the partner of the late Charles Frohman, died at Boston May 17 at the age of sixty-five after a protracted illness. His death followed by a few days that of Alf Hayman, who had also been a partner of Charles Frohman.

The son of Isaac D. Rich, of the old theatrical firm of Rich & Harris, which at one time controlled most of the first-class theatres in Boston, Charles J., after the death of his father, became general manager of all the Boston theatres controlled or owned by A. L. Erlanger and his associates.

About a year ago Mr. Rich fell down an elevator shaft and injured his spine. He never recovered from this injury. He is survived by his widow and his daughter.

EDWARD N. L'AFRICAIN, who saw two years' active service abroad as bandmaster of the 101st Regiment, died at his home in Malden, Mass., on May 16 at the age of sixty-nine. He was said to have been the oldest bandmaster in active service during the war. Before the war he was bandmaster of the Massachusetts Naval Brigade and had traveled throughout the country with that band. He had also seen seventeen years' service with the Boston Symphony Orchestra as a trumpeter.

PAUL MILTON SHERIN, known professionally as Paul West, died May 19 last at the home of his mother, Mrs. M. J. Sherin, in Minneapolis, Minn., at the age of twenty-six. Death resulted from a spinal injury received in an accident on an "L" road. He is survived by his parents, four sisters and one brother. Interment was in Crystal Lake Cemetery.

Mr. West was a piano player and classical dancer and held the distinction of having been the first boy pupil of Ruth St. Denis. He had been a member of many well known dancing acts.

GUSTAVE AMBERG, seventy-nine years old, theatrical manager, died Sunday night at the St. Regis Hotel, where he lived for many years. He was connected with many theatrical enterprises at the time of his death.

Mr. Amberg built the old Thalia Theatre, which was next to the Atlantic Garden on the Bowery, and was a director and manager of the Irving Place Theatre, staging many popular German plays. His last production was "Drie Madel Haus" at the German Theatre.

## LETTER LIST

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	Valencia, Miss
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